Representation / Portrayal of Women in Mass Media

(Femininity in Popular Media Discourse)

Thesis submitted to
Kannada University For
Ph.D Degree

Research Scholar
S.P.Srimathi, M.A,LL.B

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2003

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2003

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CERTIFICATE OF THE GUIDE

Ms. S.P.Srimathi has registered in the women's studies center, Kannada University, Hampi, for her award in Ph.D women's studies under my guidance.

This is to certify that this thesis entitled Representation/Portrayal of Women in Mass Media (Femininity in Popular Media Discourse) has been submitted by S.P.Srimathi for the award in Ph.D degree. This has not been previously submitted for the award of any degree and this work is a record of the candidate's personal efforts.

Place : ಹಂಪಿ

Date : 24.4.03.

Dr. H.S.Sreemathi
Guide and
HOD, Women's Studies Center
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DECLARATION

I hereby declare that this thesis titled Representation/Portrayal of women in Mass Media (Femininity in Popular Media Discourse) has been written by me during the period of my Ph.D registration, under the able guidance of Dr.H.S.Sreemathi, HOD, Women's Studies Center, Kannada University, Hampi.

I also declare that this thesis is the result of my own effort and has not been submitted partially or full to any other university or institution for the award of any degree.

Place : Vidyaranya

Date : 24/04/03

Signature of the Candidate

S P Srimathi

(S.P.Srimathi)

REPRESENTATION OF WOMEN IN MASS MEDIA
(FEMININITY IN POPULAR MEDIA DISCOURSE)

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PREFACE

In the era of modern communication media as an indigenous industry plays a very crucial role in the functioning, and changes in the society. It also acts as a catalyst to women's emancipation and empowerment. In due regard of this there has been various policies and programmes which has been implemented through the government and other social machinaries especially in the field of communication for the upliftment of women.

If this is, one area of development of women through communication, the other area to be looked into is the effectiveness of media in representation of women through its various discourse. It can be Advertisements, Pornography, Films, Television serials, Magazines and so on.

If one has to define 'representation' in the media discourse it can be at two levels firstly from the professional work force, that is the involvement or the employment or active participation of women as professionals in the media. It can be either as reporters, desk workers, editors and so on.

Secondly 'representation' also means how through various media discourse women are portrayed. The images that are being represented in media are they stereotyped, independent women or the depiction of women's struggle and existence is being identified as a subjectivity in the society is the question to be answered.

If one has to analyse these representations from a feminist perspective, it becomes mandatory to be re-analyse the concept of 'femininity' as this has been widely used in many of the media's 'representation'.

In keeping view of the representation of femininity in popular media discourse, this research would explore the concept of femininity in Pornography, Films and Advertisements. The Introduction would trace how 'real' is the media's new image of women ? In the past the establishment media has been criticised for the

(a) perpetuation of sex role stereotypes

(b) sexual exploitation of women's bodies.

These charges are even today valid as they were before the start of women's decade with reinforcing the socialisation process in their image/representation of women of late. In the post modern feminist movement there has been development of feminist theories in relation to the study of communication and also growth of popular media culture. Indeed, there is a school of thought among reader's and media's person's that what they are getting today is an overdose of women's issues. And yet what we find today is media's reflection of the women's question is not real image but a virtual one.

The Research Methodology forms the Ist chapter which carries a substantial research on the topic which is based on the following methodology

(a) published documents and texts which forms the core of the study

(b) viewing of movies and also cross communication with the NGO's forming corroborative source.

The IInd chapter would review of what we mean by femininity and examine the influences that have been important in sustaining the myths of femininity against the grain of social changes. The chapter would outline a variety of disciplines which gives insights to offer on myths of femininity. This may help those readers who are also students to understand their own disciplines and in relating to the specific contribution of femininity and also in applying to other familiar subjects. For others this may provide as a useful material to the vastly expanding literature in the area of gender and culture.

The IIIrd chapter on pornography would view how in the contemporary capitalist culture, sexualization of mass media is a universally recognised feature. From 1960's onwards sex in media has become more explicit and has increased quantitatively as in qualitative terms. In recent times pornography has emerged as a cultural category of significance extending to the connotations of vulgarity to violence against women to become a symbol of cultural motif in all manner of media representation, creative contexts and other channels of discourse.

Pornography refers to publications of sexually explicit or arousing images of women in films, videos, magazines, photographs etc. In most of these are materials representing pseudo-masochistic type in which violence being perpetrated to the women in the scene trying to define what pornography is

remains the most contentious issue of all and has been open to question in all of the debates. Analysing from a feminist perspective it is largely a product of materials concerning to the effects on the people who consume it and those people who live with the people who consume it and those involved in the production.

The IVth chapter is all about "Herself appraised" – women in advertisement women since atleast the late 19th century have been particularly associated with consumerism. The early decade of 20th century saw the development in art of retailing and advertising which attracted women clientele, marketers and so on. And also they become the significant definers of women's desires and aspirations. The media's interest in attracting women as readers or viewers was often motivated first by their perceived commercial value as consumers.

Advertising is a short hand form of communication that must make contact with the consumer immediately establishing a shared experience or identification. The best way of advertising a product is by using stereotypical images.

Women since atleast the late 19th century have been particularly associated with consumerism. In the early decade of 20th century the developing arts of retailing and advertising were attracting a predominantly female clientele, markerters and advertisers. And these became the significant definers of 20th century women's desires and aspirations. The

media's interest in attracting women as readers or viewer's was often motivated first by their perceived commercial value as consumers.

There is also an overwhelming evidence that advertisements presents traditional, limited and also demeaning stereotypes of women. If the stereotypes in advertising is used in a useful way by conveying an image with clarity then there is nothing wrong with using characterisation of roles that are easily identifiable. It becomes important to question whether these stereotypes would result in negative and undesirable social consequences. In this context it becomes mandatory to review the concept of femininity and examine the influence that have been important in sustaining the myths of femininity in advertisements.

In the Vth chapter on films and feminism, would explore the world of cinema for an analysis of body as a representation, caring and sharing to radicalization of the family and mythical representation. As films reach wider audience than literature and move across the barriers of class, religion and language. They not only reflect reality but also construct reality. In this context the research would focus more on kannada films as it makes a significant contribution to gender studies in Karnataka.

In the concluding chapter it would be appropriate to look into various possible solutions and the steps to be taken by the academicians and the activities to develop into a better networking for the effective representation of women in the popular media discourse.

As a requirement to enchance the study various paper clippings from newspaper's, journals and magazines have been used, without these it would be difficult to substantiate the thesis.

INTRODUCTION

Moving from silence into speech is for the opposed, the colonized, the exploited and those who stand and struggle side by side a gesture of defiance that heals, that makes new life and new growth possible. (Bell hooks, Talking Back : thinking feminist – thinking back –1988)

Media has a big role to play in originating opinions on vital issues in a democratic system. The right of citizens in any democracy to free information on matters relating to the governance of the country becomes almost mandatory. For developing nations if one does not want to use the expression the third world it becomes all the more important that the channels of information are made accessible to the common people. Here media acquires a significant status in bridging this gulf between the government and the people. Whether its print or electronic media in its vast carries more immediate weightage in focussing attention on various issues, almost global outreach, which has a more persistent and lasting effect and also with its much longer tradition has more tangible impact by highlighting certain issues and sustaining momentum on discussions and debates generated by social and legislative changes. It helps to change perceptions by the nature of portrayal of these issues.

The story of women in the media is no accidental chapter in the history of journalism in India. In order to have a better understanding of the representation of women in media, it is imperative and crucial to have a brief look at the past society because some of the norms and values affecting women today have their roots in the past which has influenced media to a large.

The Indian society like a number of classical societies was patriarchal. Patriarchal values regulating sexuality, reproduction and social production (meaning total conditions of productions) prevailed and were expressed through specific cultural metaphors. Overt rules prohibiting women from specific activities and denying certain rights did exist. But more subtle expression of patriarchy was through symbolism of giving messages of inferiority of women through legends highlighting the self-sacrificing, self-effacing pure image of women and through the ritual practices which day in and day out emphasised the dominant role of a woman as a faithful wife and devout mother.

The basic rules for women's behaviour as expressed in the laws of Manu insist that a woman must constantly worship her husband as a God, even though he is destitute of virtue or a womaniser. Women should be kept in dependency by her husband because by nature they are passionate and disloyal. The ideal women are those who do not strive to break these bands of control. The salvation and happiness of women revolve around their virtue and chastity as daughter's wives and widows. This theme has been

reiterated by the recurrent symbolism of seed and earth. Man provides the seed, the essence for the creation of the offspring, the seed determines the kind; the child's identity is derived from the father for the group placement. The role of the mother is just to receive the seed and through her own blood provide warmth and nourishment and help it grow. Renowed anthropologist Leela Dube while referring to this symbolism comments "one of the most significant aspects of the symbolism is how the two partners are situated in the reproduction. In his body man has the seed; the woman on the other hand is herself the field...

The two partners are not at par with one another in so far as the process of reproduction is concerned. The offspring belongs to one to whom the seed belongs. In fact he also owns the field. A very sinister implication of this symbolism is that the man is the lord, master owner or provider. A daughter or a wife is a commodity or a possession.*[1]

Besides such symbolism relegating women to a lower position, there are rituals and practices for a woman which reinforce her role as a devout wife and doting mother, women perform a large number of the yearly calendrical rites. These rites seek the protection and well-being of crucial kinsmen (especially husband, brother and son) the general prosperity and health of family members. Men's rites are not concerned with good wives or on who will have a long life. Further, the ideal women of Indian mythology who have been extolled as paragons of virtue like Sita, Savitri, Draupadi, Damyanti etc are women have been dutiful, truthful, chaste, self sacrificing

women of answering wifely devotion, whatever the temptation. The legends associated with them consistently refer to their purity and selfless attachment to their consorts. For women sacrifice only, can they win heaven. This ideal gets reinforced through numerous myths and legends. One important point in understanding the value structure in Indian society is the dual concept of the female in Hindu philosophy. On the other hand she is considered aggressive, malevolent and destructive. This dual character manifest in the goddesses also, as there are dangerous, aggressive, malevolent goddesses like Kali and Durga. There are equally important goddesses like Laxmi, Sarsawati, Mariamma who are benevolent.

Along with these the concept of socialisation of women also internalises the concept of dependency which is crippling to the development of their personality. In fact they have only roles on personality. Socialisation for gender differentiations and sex inequality starts in a girls life. Since she has to leave here father's house where she spends a brief spell of her childhood she can hardly recall the time spent there and tends to glorify it. There is a lot of pressure on young girls from an early age to learn the household chores which they will have to shoulder as young brides. The burden of work is heaviest on the young brides.

The custom of early marriage ensured that the girls learned the tradition of the new family and transferred loyalties to the new home. After marriage, minimum contact with the natal family ensures further immurement in the husband's home. The departure from the father's house,

the choice of husband, the revists to natal family are all decisions which do not involve the young girl. According to Irawati Karve says, a woman's life may not have been all sorrow, as a pet daughter, a beloved wife, and unhonoured mother, women experience to happiness, frustration or successful, is made by the other agencies other than here own will. She is owned by someone and here master made her life.*[2]

No wonder there is discrimination in the allocation of resources between the sexes, nutrition, medi-care, education or practically everything. Now in the urban educated families the attitudes are changing, yet the majority of the families, even the well to do ones may practice discrimination in the opportunities they give to their sons and daughters. They are taught to serve best foods to the males in the family, first brothers and father, later sons, husband, father-in-law, brother-in-law.

A woman is never a permanent member of her husband's family. "She may have to leave if she does not satisfy and may leave if she is not satisfied". It is the anxiety of the parents to train her in the strictest manner so that she is used to pain. Then if she is lucky, she may live happily but if the conditions are different and difficult in the husband's house, she will not find it too difficult to adjust. Cruel logic but such is the justification given for girls socialisation by the parents. In fact, the heart-rending scene at the Bidai (send-off) of the daughter on her marriage is a testimony to the agony of parting with a child who was a part of the family.*[3]

Media plays a crucial role in the functioning and change of any society. Both the forces of change and of opposition utilise different forms of media to suit their needs. Modern technology has vastly increased the outreach of media and made its centralised control possible. One has to be more concerned about not merely the direct reach of media but its indirect influence by gradually shaping public opinion, personal beliefs and even people's self-perceptions, media influences the process of socialisation and shapes ideology and their being. One of the prominent women's group vimochana, in an open letter to the producer of a television programme entitled "It's a woman's world" remarks – The communication media has always been an integral part of society's myth making machinery consciously or unconsciously recording, defining, channelising and reinforcing attitudes and value structures, the status quo in short. The images have fluctuated between the much maligned and vamp to the over glorified mother, sister, daughter or wife. The established media's portrayal of woman is one more evidence of ideological violence on women, both through explicit scenes of wife-beating, rape and other forms of sexual harassment wherein it is possible to project simultaneously a provocative exhibition of women's body, projecting her as a docile, self-suffering naïve and devoted. In fact the media provides a particularly appropriate evidence of the interwinning of patriarchal attitudes with a profit oriented commercial society an enmeshment that debases women.

In order to evaluate the media portrayal of women excepting the advertisement, media portrayal on women comes in two ways. Firstly there are special women's programme as in television or broadcasting and women's page in the newspaper or women's journals. Secondly by using other media forms like advertisement or feature films reactionary values get perpetuated.

When we look into the formula film preaches respect for elder's sacrifice for the family, reaffirmation of value of self-effacement, devotion, acceptance of the sub-ordinate position of women and unsure for women who opt for a less traditional life over and above these traditional patriarchal values, these films depict violence in such a starch manner that it dehumanises the individual. Wife-beating and insults of women are a part of this genere of films. Various studies on the projection of women in films have pointed out that the mainstream cinema presents woman as an "ideal Sita" acquiescing unquesioningly in her husband's rejection of her. The average woman is not viewed as anything more than wife, daughter, mother. She has to be subjected to men in one form or the other. These women hardly exhibit a capacity for rational and logical thought. This theme is repeated and reiterated in film after film. The films also highlight the fact that women's only hope for gaining status is in becoming a mother of sons. Along with the Sita model, films also project woman as a vamp who either lures men from their right path or provides solace to them from a supposedly unhappy life.

It would not be exaggeration when we say that wider movements both of women and in general, during the last decade have made some impact on the film industry. A few committed producers, in their films try to depict woman leading her own independent life in the event of martial crisis or she may decide to prefer a career to stressful family life. She is also projected as an angry woman exposing the dual morality structure. She is also depicted as a companion to her husband and a dignified individual in here own right of course. This parallel cinema is patronised by a small section of the society.

The advertisement medium is very blatant and openly anti-woman, treating her only as a sex symbol. It is a well known fact that women used for advertising, cosmetics, fabrics, jewellery or domestic gadgets or suitcase, has to be glamorous and enticing. The feminine mystique has created a ready market for products like cosmetics, fabrics, jewellery. They sell mysterious femininity preserved in perfume jars and packaged in filmsy nightware. Another trend that one sees even in the advertisement of men's clothes is the invariable use of admiring women by the side of men which would create the impression that all woman desires is a man dressed in sophisticated garments emphasis on the macho image of man, and woman as the enticing object are the predominant themes. The woman is invariably in the kitchen, cooking food which is approved by her mother-in-law, washing a bucketful clothes and yet very charmingly, bandaging children's bruises and feeding her husband and children.

Television relies considerably on commercial cinema and advertisement hence the stereo typed image of woman is reiterated. Many of the Television programmes are produced on contract basis. This feature leads to unevenness in perspective. A feminist producer may be discussing serious dowry problem or impact of harmful drugs on women's health. Soon after this in other programmes like drama, dance or other discussions the traditional role of women is glorified, nullifying what has been said earlier. The stereotype of a woman who is a devout, silent, "Sita" or a quarrelling mother-in-law or a 'modern' naughty opinionated woman, is a marked feature of most of these programmes.

In the print media there are special women's features in the newspaper which generally confine themselves to the image of a woman as a consumer, glamour loving and confined to her wife and mother roles. Women's magazines in English and specifically those which are a part of the newspaper chains or journals, give a mix bag of recipes tips on beauty aids, a romantic story, a feature artistic on some current issue like rape or dowry death, a supreme court judgement on maintenance or on restitution of conjugal rights and sometimes a serious discussion on gender problems. The content of the journals is so heterogeneous that one wonder whether there is any serious message regarding woman's status or problems.

Recently for newspaper's and journals some of the issues concerning women like rape, dowry, sexual harassment have become newsworthy. A few feminist journalists in the mainstream media are utilising various

columns to project positive image of women and raise issues of gender justice.

If one aspect of media representation has been to look into the socialization process as a criteria for a feminist critique. The other recent developed area is the feminist theories on the popular media culture in feminist media studies. The theorist have tried to identify three main areas in the popular culture – firstly production unit, how the gender differences exist in media as an industry – right from organisation to working practices. Secondly the text representation, the misrepresentation and under representation in the popular media culture thirdly studies on female genres in particular soap operas.

The feminist theories of communication is nurtured and enticed by feminist theory as it has developed in the large interculture and international feminist movement. The historians question analytical tools and boundaries of feminist communication. Theories are received reinterpreted and written in the way and that are themselves challenged to the traditional communication theory. Feminist consider mass communication theory inadequate misleading dangerous etc because they destroy women's experience, ideas and concern. According to Dr.Spender, argue that in a society which men have named only themselves as theorists their theories have often been used to mystify intimidate and opress others, while points out that much theorising is based on the honouring of great men.*[4] In communication research there is for ex-marxist theory, maculum theory,

Lacinine theory by one cannot by accendent see Mary theory, Julia theory, Sugeth theory and so forth. To validate this work by labellling the theories with women's name would admire that these women are experts and have created serious impressive contending theories for feminist even though recognising the need to discover and re-discover.... the women whose name and intellectual work has distorted appropriated are elied by men's history the problem with associating theories with individual names are complex. Feminism itself is not a theory, it is a set of hypothesis or a collection of principles. It is a movement a renouncement of obedience to the system erected by men, a search for answers to new questions, a collective process.

Thus feminist claim that the feminist theories of communication cannot recognise a single human way of understanding interactions U.S.philosopher Sandra Harding is joined by other feminist in suggesting that the communication theorist on feminism should encourage analytical approach for thinking and action. Harding point out that the approach to theorising incorporate what some believe to be a distinctive emphasis. That many women put on a contextual thinking and decision making, a purpose on the importance of connectedness and relationship.*[5]

Many studies have uncovered the way in which women's point of view in the media is subject to male control and censorship for example research conducted in male and female gatherings men talk more and interrupt more than women. It is telling that men's talkativeness and

interruptive tendencies are not among men stereotypes and about male interaction.

Literacy is other factor that affects the feminist theories of communication. The gap between male and female literacy is growing in many countries. In some countries where women are permitted to go to university they are however segregated by male students and often they are not allowed to participate in discussion. Women are not permitted in some countries to study abroad. In many countries for example even in Japan where the literacy rate is close to 100% women have been excluded from many literary jobs and honours and encouraged to express their subordination through feminine words, voice and syntax (language). It is also well known that men apply gender specific terms to evaluate men and women's intellectual achievements. Terms such as original innovative first rank and excellent are used to exclude women whose intellectual contribution are called derogative, unoriginal etc.

Women writing in the Indian journal Manushi for example frequently analyse the ways in which the labelling of women makes it very costly in terms of reputation and economic sanctions for women to speak out on the issues. Such analysts often concerns how assessments of a women's behaviour are based on relations. She is bullied with men and on the deviation of her behaviour from the ideal obedient wife.

The ultimate excuse of personal and political power is through violence although this has been a long issue for feminist concern with the

victimisation of women through rape and domestic abuse. Some theorists have begun to acknowledge that the threat of a implicit or explicit restricts women's activity in every sphere and thus underlies all aspects of human communication.

A major feminist contribution to the social scientific theory has been the replacement of the term sex by gender or sex gender system, reflecting the fact that such categories are culturally and not biologically determined. Most feminist theories focus on gender differences in order to draw attention to how decisive system is socially constructed and maintained.

Feminist communication theorists consider language problematic in a way that much main stream communication theory does not consider language as a problematic. For example traditional Marxism assumes the relation that the women and men in a natural one outside the social order. In much Marxist theorising women are assigned to classes of men as an assumption that builds the classes conflict between men and women. Instead of viewing language primarily as a tool for transmission of information, the feminist approach treats language as a basically man made construction that constricts the ways we make meaning in feminist linguistic work, for example dictionaries are representative of male symbol systems and prejudices. Many feminist are engaged in recovering and inventing ways of defining, speaking and writing female experience and perceptions. "Writing the body" this expression is more frequently associated with some French feminist who argue in part. Women need to learn from their "bodies"

these pleasures and experiences. A major focus is again on silences on the absences of women's voices caused by overpowering voice of musculanity in structure of use of language.

Some feminist critise that use of psycho-analytical perspective is being a historical or paying little attention to differences established in race and class and over looking the socio-political institution that support the supression of women. Other multi-lingual feminist question the existence of single language body because women think and speak in different ways about their bodies depending on the categories and relationships available in various language.

Feminist scholars have been very interested in the differing consequences of main technology for the construction of males and females. Few of the research areas concerns the methods that are used to speak and write to others, who may or must interact with whom and how. Some feminist theorists have given explanation and also women's exclusions from the social histories of the technological process involved in communication that is printing, radio, television and so on. A related area of research presents the evidence that technological process developed and analysed primarily by men have had profound largely unexplored consequences for women's communication. The resources available to women's structure the time and place and content of the interactions.

Feminist criticism of the media has a long history in the U.S as early as in 1870 Susan.B.Anthony and Elizebath Cady Stanton were conscious of

how very difficult the structure and policies of their weekly newspaper about women were different to those of other newspapers. They wanted to publish primarily women's words in their paper because "Masculine ideas has ruled the race for 6,000 years" and they insisted that women words appear under their own names. In late 20th century the establishment and expansion primarily in Europe and North America of women's periodicals publishing collections press net works and professional organisations have been part of an unpresidented effort to provide women to access to information sources and networks. Inspite of such attempts however media industry remain largely under male control and women remain vastly under represented in media management production and portrayal.

In countries with high illiteracy rates of women and with prominent gender differences in work experience and media access much feminist criticism involves the documentation, an analysis of the values carried by the media messages including the representation of physical ideals of beauty and femininity against which all women are evaluated and the portrayal of housework and childcare as female duties. Many of these particular messages come from Europe and U.S a fact that raises important question about media practices and ideology.

Feminist theorists have given to address such issues by expanding on perceptions and approaches characteristic of the traditional mass communication research. The impact felt in various fields as studies examines the ways in which women's participation in the production of art

and literature has been ignored or restricted and how biased and distorted media images have contributed the silencing of women and the perpetuation of dangerous stereotypes.

The interpersonal communication studies focus on topics as male, female, intimacy, sex rules, roleplaying, friendships, body image empathy and healthy interaction styles of listening perception process, self concept and identity. The mass communication however concerns with issues such as technology, political power, audience, content institutions, persuasions and policy makers. In India personal communication study is the small world approach dealing with relationships between individuals much interpersonal communication begins with the assumptions of equality in the private world. Mass media study is however the big world of power structure policies that deal with significant political issues.

The feminist communication theory is also criticised for a number of reasons such as it poses a separate sexual sphere of activity for men and women and exaggerate gender differences in political life. Unless there is also separate private life for example westerner's are often critical of Purdha, the man made rule(evil) and sanctions that seclude women and control their speech and movement in home and community.

In the representation of women in production concerns with women's employment in the mass media evolves from two preoccupations

(a) an interest in the development of job opportunities for women at all levels.

(b) removal of obstacles to their equal participation in every field of work and an assumption that there is a link between media output and the producers of that output. If one looks closely at the representation of women in creative and decision making roles in the media it is always men who not only supercede but also the number of women continues to be far less than men. There is also a strong assumption that the images of women being represented by the mass media reflect and express male concerns. Similarly, the feminist feel that if women were to gain positions of power on a larger scale, the outcome of this can be due to lack of professional or career organisations with an exclusive feminine membership. The reason why there would be the change in the images for the better. In the production unit most of them are concentrated in the urban center and they prefer editorial work. There are few women reporters and correspondents in the daily press. In most of the leading production unit have a special programme column on women or children which are usually edited and produced by women members or staff. The contributions to women's pages are almost exclusively by women. There are few journals like Women's era and Femina in English, Grihashobha, Manorama and Stree in Indian languages devoted exclusively to matters concerning women. There are not enough studies conducted on motivations for the choice of journalism as a profession or any other fields of mass media as a career. There is also scarcity of data concerning occupational problems faced by women in various mass media communication.

This can be done to lack of professional or career organizations with an exclusive feminine membership. The reason why there are not more women in mass media profession is the reluctance of men in Indian Journalism to admit women as to their corps. Another discouraging factor is the tendency on the part of men to push women reporters into women's and children's page. Any discussion on careers in mass media for women is in complete without mention of the handicaps and the difficulties faced by them.

Basically, adequate information on the openings in these new avenues of employment is not available to young educated women. Most of the activities involved in mass media are highly skilled and specialised, they call for a trained and technical expertise. We find there are very few schools institutions that give these scientific practical training in the skills and techniques required for mass media. The schools of journalism and department of universities offering degree or diplomas stresses on theoretical training. The skills involved are acquired mostly on job. For women seeking instant entry to a profession or career, this is an exhibiting factor. In order to make way for a good general education and women as expertise in the vital sphere of mass media, women's organisation, academician's and feminist need to study these problems thoroughly and to evolve methods to ensure a fair place for women as professionals in mass media. However despite the indisputable in equality in employment in the media industries, there is a little evidence to support the proposition of a

direct correspondence between women working in the media and the representations produced*[6]. The overly simple co-relation of gender of the producer impacting upon the product has been explained in three main ways.

Firstly it is important to take account of the institutional and professional constraints on women working in a male-dominated media industry. The economic profit becomes the first criteria for the media professionals in doing so the importance of gender gets subsumed. Further more it becomes difficult for women to resist the ideas and attitudes which have been associated with success in their profession, even if such ideas demean them as women in the audience. Secondly, such a perspective fails to recognise the language of representation and the need to identify a specific womens' perspective or aesthetic which would radically transform – rather than simply adopting to discriminatory structures and practices in the media industry.

In simple or other words, it becomes very difficult for the male world which is always based on the hierarchical organisation of power and control to accept changes in the structure of communication. Thirdly to what extent can the feminist criticism be used to negotiate alternative representation in the media, opens up to another question of whether to have a distinctive and different contribution to media content. It is a well known fact that differences within feminism has taught us that all women do not see the

world in the same way nor do all women see the world differently from all men.

Accordingly few critics have been questioning as to what extent does any engagement with the mainstream can produce new representation of women and further argues that this type of intervention only results in a modest allotment of institutional legitimation... bought at the price of reducing the contradictory complexity (of feminism) for simpler and more acceptable ideas already existing in the dominant culture *[7].

In the textual representation of women the women's movement of 60's and 70's laid a foundation for feminist to challenge the media for their demeaning and stereotypical images of women. Most of the research reveals that the images to be both an under representation and mis-representation of women. This is due to the deeply implicated in the patterns of discrimination operating against women in society.

The feminist studies promoted for a more gender equality. The traditional research on women and the media view mass media communications as a major source for the general reproduction of patriarchal social relations. These studies also reveal to us that it is the male dominated media content where men are active, authoritative, whereas women are to be shown as shrewd, submissive, passive and completely contended to male authority and power. In the earlier studies on the media images have critised on the basis of three main assumptions.

1. On how the concept of feminine and femininity are being represented in the mass media which consists of unrealistic messages about women (Ex Betty Friedans feminine mystique (1963) and Germaine Greer –the female Eunuch (1971). It would be appropriate if media content would be less sexist and women characters are shown to have the same occupational distribution as male character.
2. Women and men passively and indiscriminately absorb the messages and meanings in day to day living for example Andrea Dworkin, pornography men possessing women 1981, highlights the above points in her work.
3. Few of the researchers have focused in their research how some researcher's have privileges, where by they can recognise and resist such images for Fergusaon-Forever feminine; womens' magazines and the cult of femininity.

From the above context it becomes clear that women have been misrepresented from the range of representation produced by men. The question will be how well are women represented the answer will be not well.

In order to bring a balanced representation of women, ought to be portrayed as they really are and such representations should promote the interest of women that is it should expose the oppression experienced by women under patriarchal capitalism, encourage social, political, religious,

equality between the sexes, provide women and girls with position role models and question ideological nations of sexual differences. If stereotypes are still found in the media, specially in the sexualisation of women in advertising and pornography, nevertheless from the last eight to nine years there has been shift in these representations. In many of these representations women are the central protogonist often dealing with women's issues like rape, wife battering, domestic violence and or often in roles which are invested with the authority of institution or of violence previously which is seen as the monopoly of men.

However this approach is flawed in its analysis and contradictory in its demands. The first question is to how to measure the accuracy in representation. If any particular images are accused of misrepresentation, then by what standard are they measured, is it by the writers own experience, or by sociological reports, history or journalists ? If it is so, then what makes these sources more reliable than the particular material under review ?

If the first question is about measuring the accuracy ? then the second would be to define accuracy. Are photographs not accurate representations ? Yes, but they can be set up or retouched by making use of latest technology. It also matters who is to be photographed is it only the women achievers or glamours women – and do these women represent majority of women. The experience of the majority of women should be represented, including the minorities who are socially disadvantaged for

example class, race, caste, disablement, oldage. It is legitimately asking for all women to receive due representation in regard to whatever social group they may fall into.

Thirdly, it is not important that only isolated image or characterisation has to be represented. What is more significant is the regime of representation as it concerns gender in our society. The range and frequency of particular types of representation, the extent and nature of omissions, the meanings attached to particular types of representation (for instance, a slim women are desirable, fat women are funny). It is also important to see how these meanings are produced and reproduced in specific contexts. How the audience contribute to the determination of meaning that are being represented. All representations requires principles of solution, omission emphasis, explanation and context are all processes that produce meaning.

Overall what matters is to recognise the understanding of the meaning that are produced, understanding what 'woman', 'femininity' and 'gender' mean in our culture. This will require an analysis that acknowledges these as complex construction rather than more or less accurate reflections of some given reality.

Of late the feminist criticism has demonstrated how a particular interest in forms of genres are specifically directed at women audience. Genres such as soap operas, melodrama, romantic fiction not only give prominance to the experience of women as their subjects matter, but also

address women as readers/spectators. In a culture where maleness assumes as a norm, these genres becomes significant because it is the femaleness as a norm in the genres heroines dominate the narrative where the representation is more towards feminine (Romance, relationship, family and community)

The Romantic fiction in particular pose as a problem for feminism. One hand it is only popular among many readers but also largely produced or written by women. These fiction are also accused of promoting stereotypical definition of women as primarily engaged with emotional relationship, confined to romance and the family, and always showing women as subordinate to men.

In 1971 Germaine Greer in her body, the Female Eunuch has held women responsible for their own oppression. This is the hero that women have chosen for themselves. The traits invented for him have been invented by women cherishing the chains of their bandage. It is manliness that a women love and in fact women are hypnotized by the successful man who appears to master his fate ; they long to give their responsibility for themselves into keeping of one who can administer it in their best interest.*[8](Greer, 1971 p – 180)

The message from these romantic fiction appears to recommend marriage to a domineering man as the highest pinnacle in a women's lives and its an ultimate fulfillment. Any women rejecting this message is concluded as "women are their own worst enemies". Later, feminists who

worked on romantic fiction attempted to explain its appeal to women in terms of its albeit utopian, engagement with real dilemmas faced by women in patriarchal society*[9]. The notable studies are Tania Modleski and Janice Radway. Modleski analysis suggests that in the recent times there has been changes in these romantic fiction. The women's fears towards a man is negotiated in romantic fictions by interpreting the hero's indifference or hostility towards the heroine as motivated by overwhelming love for her, and that his ultimate submission to her may be read as a fantasy of revenge upon men for their treatment of women. *[10]

The study on women readers of romantic fiction focuses on the uses to which women put the practice of reading. These women make time from their routine work of domestic routines to discuss and exchange of views among their community folks or friends *11.

Through studies it has been suggested that romance makes available to women the pleasures of the erotic in a socially acceptable form a narrative of sentiment expressed in a sensual language.*[12]

In recent years some genres of romance fiction have become more sexually explicit, and there has emerged the successful genre of block bluster fictions which makes a more direct address to women readers desires for sexual fantasy. Women's magazines has also become more explicit in their treatment of sex, to the point where not only do glossies like cosmopolitan and Elle make stories and features about sex a major selling point on their covers, but the sexual content magazines for younger readers

become a matter of public debate. It would seem that genres assumed to be addressed to women audiences such as romantic fiction, melodrama or soap opera – have long served as measures of awfulness, with men deriding them, and women often admitting to liking them rather apologetically.

The studies in contemporary popular culture have raised questions both about the criteria for analysing popular texts about the pleasures and purposes of those, especially women who read/watch them, interpret and enjoy popular cultural texts, challenging the assumptions of texts – based studies that audience are passive consumers of the media by emphasising the activity of women in reading or viewing in the context of their lives, needs and pleasures.

The other key area of feminist criticism in popular culture is the politics of appearance. Men and women wear clothes, adhere to fashion and construct their appearance has been defined as a feminine one. The influence of cultural definition in identifying femininity has been compounded. The importance of dress as a feminist issue, however is that it is the one area of representation in which all women participate. Each women are all obliged constantly to represent themselves by the way they dress. By wearing clothes always convey a meaning to others and is also socially constructed and understood such as age, class, fashionability and so on. Our attitudes formulate towards these factors. At the same, with constraints such as money, availability or work place rules, one can choose what to wear, one decide how to represent themselves. It is more of

practically and intimately involving in debates about the relations between ideology and pleasure about defining sexuality, about the ethics of consumerism and above all perhaps, about whether, and how to reject or reevaluate the "feminine".

Apart from the above areas mentioned there are other such key areas like films, pornography, advertisements etc where there has been enough research carried on and feminist criticism being developed in popular media culture. The researcher would analyse few of the areas in detail in the later chapters to follow.

If there can be one single achievement of feminist media studies over the last two decades, is that, is now impossible to make any sense of the mass media without paying attention to gender. In the early feminist media research on women and popular culture view how mass media mediated communications as a major source for the general reproduction of patriarchal social relations whether through negative representation in text or representation in the labour force. The result is the same for all women – increased oppression through negative representation. Then, as the idea of a singular, essential form of female experience has been increasingly challenged, reflection theories that suggests a fit between representation and 'real' women have been replaced by a critique that focuses on identity and multiple subjective ties where by women can think their own thoughts and respond to popular culture in a manner that is not self-evident*[13].

NOTES

*1.Neera, Desai – Women and Society , Kali for women – pg 105

*2.Neera, Desai – Women and Society , Kali for women – pg 96

*3. Neera, Desai – Women and Society , Kali for women – pg 98

*4.Dr.Spender Dale educational research and the feminist perspective – pg –108

*5.Harding, Sandra 1986 – The science question in feminism open pg – 203

*6.Sarah Gamble – Feminism and post feminism – pg – 105.

*7. Lauretis, Teresa de – Technologies of Gender essays on theory, film and fiction – pg – 110

*8. Greer Germaine – The female Eunuch London, Paladin pg 108.

*9. Richardson Diane – Women's studies pg – 137

*10. Modleski – loving with a vengeance Mass produced fantasies for women pg – 45 –8

*11.Radway Janice – Reading the romance women, patriarchy and popular fiction. Pg 80

*12.Snitow, Anne – p – 249 – Desire – The politics of sexuality.

*13.Ibid - *1

CHAPTER – 1

RESEARCH METHODOLOGY

In this chapter the researcher would focus on the importance of Feminist Research in Women's studies and proceeds further in analysing how this feminist research methodology would be used as a tool to support the research/thesis.

RESEARCH METHODOLOGY

The women who have achieved success in the various fields of labour have won the victory for us, but unless we all follow up and press onward the advantage will be lost. Yesterday's success will not do far today. (Nellie Mechlung Canadian Suffarogist)

In the contemporary society, the influence of different social groups in competing to political definitions and decisions has made the society to be more diverse and pluralistic in nature. Among the homogeneous groups the increased consciousness towards one's own rights like 'freedom', 'equality', 'order' and 'public' interest which formed the foundations of democracy does not carry the same meanings for instance personal is political. Feminists are playing a big role in questioning the mythical neutrality of such values and unraveling an in-built gender bias in them. Defining freedom differs from each group. For women its freedom, from sexual subordination, for non white it may be from racial subordination or for a communist from capitalism and so on. When we view the concept of freedom there exist variations based on broader subjectivities. This complex situation makes the citizens to hold debates and to arrive at a consensus determining the direction of society. In this direction media plays as a platform for the various interest that can be brought together. As an embodiment of democratic values media offers a liberal, constitutional public sphere permitting a rational, well informed conversation between equals capable of resolving their differences by non coercive means.

With respect to the role of media in liberal thought is defined in terms of watchdog, in later times with the development of society the expectations within the medium has widened this further, leading the media as an industry to occupy a significant role in society.

Within this spectrum of media's role in society, there has been enough discussions around the representation of women in media and as early as 1978, feminist research attention was to the representation of women and women's issues in the mass media. These feminists felt that women were found mainly on the family, food, fashion and lifestyle pages of newspaper or when they made an 'achievement' in some field as 'first women' – further it was observed that the representation of women in mass media was mainly in relation to human interest stories, domestic settings and to give emotional eye witness accounts.

Many explanations have been put forward by scholars regarding the marginalisation of women's issues in the media with some of them strongly suggesting that women are among those disadvantaged groups who do not have access to the media. The representation of women include role of social stereotypes as a media criteria, male domination of media organisation, lack of women in power positions, women as a powerless category in society. Some argue that media is a male establishment that is it is about men, by men and overwhelmingly seen through men. Within the male dominated organisation, the stories and narrations obviously revolve around groups and institutions which men are familiar with and with this

organisation social issues are relegated to the backseat as human interest stories in the columns of which women predominantly appear. Also women are automatically excluded from the representation of media because they do not form a part of 'powerful' people whose activities matter to the media. It is also believed that the media functions within larger stereotypes where women are widely accepted as housewives. In this purview the representation of women in media is either through as a wife of an important man or beautiful, victimized, has political significance or performer's in arts and aesthetics or as able homemaker's or having as a first woman status.

Of late in the post-modern feminist camp there has been different arguments in respect of representation, the two common arguments are

1. Under the influence of the earlier feminists, the present feminist camp argues that under the influence of patriarchy all representations of women are likely to be negative.
2. Where as the other camp argues, inspite of the negative representations, when women consume the media they tend to bring their own subjectivities and competence. This subjectivity and competence is seen more as a complex interactive rather than a passive experience, which in turn makes these women to resist the dominant representations.

The researcher would concentrate more on the first argument of the representation of women in media which are often stereotyped and demeaning to women.

In this representation, the researcher would like to analyse the contradictory visions of 'femininity' and explore the dominant representations of 'women' and 'sex'. In (a) whose interests are they created ? (b) Whose concerns do these sexualised images reflect ? (c) What is their influence on the lived experience of women and men ? (d) Are they a reflection of what women really are, or (e) a fantasy about what a 'woman' is (or should be) ?

The researcher would streamline the representation of "femininity" to re-defining femininity, advertisements, films and pornography. The researcher has chosen these particular genres because they are perhaps the most pervasive, the most powerful and because they have been subjected to extensive analysis and critique in the are of gender studies.

Research is an essential and powerful tool in leading man towards progress. Without systematic research the progress of a man would be very little. Scientific research has led to many progress in different field of life, new products, new facts, new concepts and new ways of doing things are being found due to over increasing significant research in the different areas of disciplines like physics, biology, psychology etc.

In the present day, research is no longer confined to the science laboratory. The sociologists, anthropologist, economist, educationists and

others have been carrying on research in their respective spheres without the scientific laboratory.

Feminist Methodology :

The development of women's studies as an academic course has led to the formation of feminist methodology. Generally, research in social sciences becomes an enlightening and enriching process where as the same in women's studies is an empowering process.

All those engaged in research from a feminist perspective argue that the choice of the research topic – The "what" to investigate must come prior to the decision of "how" to go about doing one's research. As feminist Mary Daley has said, the male 'God Method' has contributed to women's oppression and need to break his tyranny. This Male God method has wiped out women's questions, so totally that even women have not been able to hear and formulate their own questions to meet their own experiences. Though the feminists would not want to invent an equally tyrannical "Goddess Method" they need to be very clear about how they want their research to differ from patriarchal scholarship.

The word feminists and methodology need clear explanations feminists implies assuming a perspective in which women's experiences ideas and needs are valid in their own right, and androcentricity "Man-as-the norm" ceases to be the only recognised frame and reference for human beings.

'Methodology' means the doing of feminist research and also the choice of appropriate techniques for this process. Though the term methodology is used in the singular, it is not to suggest that one work towards the one and only correct feminist methodology. Actually the feminist methods care must differ according to the specific circumstances of one's research projects. Feminists Methodology is imperative for the doing of feminist research if one wants to put their feminist theories into practice, moreover a feminist methodology can help one to validate emerging feminist theory and indicate the need for modifications. The new theories in turn are likely to pose the demands that stimulate the generation of new methods. This process avoids the new feminists scholarship from becoming static, rigid and dogmatic. This would also prevent women's studies from becoming "just another academic discipline". The feminists scholars have to be the agents for change than simply investigating women as a new topic, and if one wants to work towards a future, one should see that their work is not merely an extension of the present but mere significantly a qualitative transformation of the present. For this one have to consider as to which methods are best suited to their quest for feminist knowledge in which women's concerns are central and inspire their questions.

Based on the above context the researcher would modulate her methodolgy on purely symbolic documentation which would be on analytical and evaluation and which would further furnish the research and equip the researcher to change and to grow. The research includes a whole lot of

reading materials ranging from articles to books, periodicals, journals and clippings. The researcher would base her research on the following guidelines such as

1. The researcher would postulate her research more on "conscious partiality" which is the opposite of "spectator knowledge" which is achieved by showing an indifferent, alienated attitude towards the research object where as conscious partiality is different from mere subjectivism and simple empathy. It is more understanding towards the correction and distortions of perceptions on both sides and widens the consciousness of both the researcher and the research.
2. So far the research has been largely an instrument of dominance and legitimation of power alites. As a follower of Anarchist feminism, the researcher would like to view the research from the "below" rather "above". This must be brought to serve the interest of the dominated exploited and oppressed groups particularly the women.
3. The Researcher would make use of personal response in the research. As personal response is a part of feminist research which is extremely useful in guiding analysis. And also the personal response is vital for a feminist researcher to learn to address, express and use the energy that accompanies emotional response. This would not only lead to a more holistic relation between feminist researchers and their work but is also acknowledged, understood and integrated with research methodology.

Hence the research would be a sycronization of "mind", "reason" and "content".

Before the researcher would go to furnish the further details of the methodology would like to focus firstly on the aim and objective of the research.

- To go beneath the familiarity (Pronography, Advertisments and Films) and to make explicit the particular representations of femininity.
- To consider the social conditions that have produced these representations.
- To understand how these representations of femininity have been generated by the circumstances of women's lives beyond the confines of media.
- A qualitative analysis of some of the physical aspects of media such as the study of magazines, advertisements, journals, captions, clippings.
- An exploratory analysis of the roles of mass media for women's development.
- To sensitize the reader's, viewer's on the visions of femininity in representation of "women and sex" in media.
- To repudiate the cause and effect of feminist theory.
- To evaluate mass media on being symbolic of an effective moderator.
- To mobilize a neutral approach towards femininity in the mainstream mass media.

- To analyse and evaluate all policies/programmes and welfare schemes towards women and mass media.
- To usher in the need for balanced representation of women and to check the disguised inclusion.

Need and Purpose of the research would be focused on the following :

Sexuality and gender are central to our lives. In the 21st century with mass media acting as an indicator of popular concern takes into continuous proliferation of images of sex and sexuality where these are not only central to our lives but also completely consume our minds.

These proliferation of images of sex has led many of us to desire to really know the essence of sex and what is to be a 'woman'. As Sigmund Freud famously commented "throughout history people have knocked their heads against the riddle of 'femininity'. Like him there are many other writers, artists, poets, philosophers, feminist thinkers who have been pre-occupied with the mysteries of feminine sexuality.

Yet what one unravel in the visions of feminine, Sexuality is the fact that representation of 'women' for centuries have been condemned for exploring their own sexual desires or the fact that the scripts of femininity, that girls are taught to follow in the process of becoming 'woman' focus on heterosexual love, where as the 'woman' we see frozen in the masculine gaze is a creation consumed and controlled by sex.

In order to understand what is to be a 'woman' we also have to look at what is to be a 'man', at men's fantasies, fears and desires in relation to women and at their own mythical phallic sexuality. This is not purely to include men or to argue that any theoretical or empirical analysis is incomplete if it focuses solely on women. It is to argue that femininity is irrevocably situated in relation to the psychic and mythical forces that determine what is to be 'man' sited in relation to the fictions and fantasies that underlie so much of what is dominant and positioned a truth in the phallocentric sphere.

Even as we examine representation of 'woman' in Advertisements, Films or Pornography in theories of sexual problems one must not forget that femininity is not inevitable or fixed. It is multifaceted and always open to interpretation or change. A woman may play the part to perfection. But that doesn't make it real or authentic. Even the perfect performance of femininity may mash resistance or transgression.

Images of sexuality and femininity are complicated and contradictory, nothing should be taken for granted. Much of what we think about femininity and in that women and sex may be myth not truth. What we see of ourselves is not always what we are or what we get. This realization is an unsettling experience. This is what the purpose of this research would be.

Hypothesis

The researcher would postulate her observation based on the following hypothesis.

This research does not offer any new empirical evidence about women respond to media texts, but the researcher makes use of cultural theory and the movement from modernity to post modernity, to argue how the interpretation processes have undergone changes in forms of representation. Now women have access to a wider range of representations of themselves than ever before like mothers, working women, friends, housewives or daughters. The main focus of the hypothesis would be to analyse how the representation of women has been through the myths of femininity as an enigmatic, as caring and nurturing and also how this myth is being constructed to women's sexuality and women's body.

Scope of the study :

The researcher's interest lies in understanding what is meant by femininity and the usage of femininity in the popular media culture. With the limitations of time, the parameter's within which the researcher is able to address the issues is narrowly defined. In doing so, the researcher has merely analysed Pornography, Films and Advertisements to provide a solid reality of the potential applicability of the researcher's reconceptualization and designing the myths of femininity in the popular media culture would substantiate the scope of the study.

Method of the Study :

This research is not just one more study on sexism in the media. Plenty of research has already been done to demonstrate that the media is sexist and today we can take this as an acknowledged fact, which need not

be proved once again. However, the issue of women and the media has developed certain new dimensions in the wake of the activities of women's movement. This research is an effort at examining at one of these emerging features that is femininity in the mass media in relation to women's question. For this the research method used is one of a qualitative analysis and critique encompassing a purely theortical approach to the problem. Thus the researcher has used material from secondary document sources. The analysis of all constructs have been done within a feminist frame work of gender relations.

Limitations to the Study :

This research does not claim to be quantitatively exhaustive. The researcher has only looked at those newspaper's magazines, journals and books that have been easily and readily available. Perhaps there may be more elucidated examples in papers and magazines which the researcher has not studied and also could obtain only few women's groups for the experiences and observations to be reflected in this study. The responses recorded from the women's group is aimed primarily at stimulating more thought, research and action in the areas covered.

Each chapter in this research deserve a comprehensive and detailed study. Due to time constraints and the resources not easily available, the researcher has made use of the available information and has articulated her own understanding on some of the issues pertaining to this research.

CHAPTER – 2

RE-DEFINING FEMININITY

It is the femininity, which is simultaneously fascinating and frustrating, particularly for those who live with it. It takes one into a journey through the many images of 'woman' and 'sex', which circulate in the symbolic sphere and are so ubiquitous and familiar that one take them for granted as real or true. They are not, is the focus of this chapter.

RE-DEFINING FEMININITY

INTRODUCTION -_TOWARDS UNDERSTANDING

Close your eyes and imagine 'woman'. It is hard not to imagine sex.

Turn to the myriad representations of 'woman' that pervade our daily lives – to art, film, mass media, imagery, literature or pornography, what you will see is sex.

The look at the rules of femininity that define how girls become 'woman' taught to them by parents, teachers or through teenage magazines. The only mention of sex is 'don't'- until very recently, at least – A Conundrum.

Introduction

In recent years there has been a growth of interest in sexuality within and across many academic disciplines crossing over from cultural studies to literary criticism. The growth of interest on sexuality is attributed to the feminist research and theory on sexuality as well as from lesbian and gay studies. The issue on sexuality has also been a major debate within women's studies, Feminist theory and politics. According to Diane Robinson sexuality is often talked about as if it were simply a case of just doing what comes naturally. This is often referred to as an essentialist view of sexuality. From this perspective sexuality is conceptualised as an instinct or drive which demands fulfillment through sexual activity. A further assumption is that it is

'normal' and 'natural' for this instinctual urge to be directed at the opposite sex. It is essentially a heterosexual drive. Sexuality is, ultimately a reproductive function with vaginal intercourse of the sex act*[1]. This clearly explains that society as seen of having an effect, modifies the expression of sexuality either through repressing, controlling drives or urges which are pre given and pre-social. In overall understanding of sexuality can be termed as a "natural phenomenon" which is universal and underchanging and also something that is part of the biological process of each individual. In defining this natural phenomenon of sexuality it is assumed that men have stronger sexual drive than women. This assumption has led to lot of critics by the feminists and they argue "Sexuality is socially constructed". When one says socially constructed it means one's sexual feelings, activities, sexual identities and the ways one thinks sexuality are all the product of social and historical forces. How a women's social life is shaped by the society and culture, the same applies to sexuality for example, religious teachings, medical definitions, social policies, laws, popular media culture are all governed by what women's sexuality is. This governance just does not speak about the sexual patterns of behaviour but also the erotic meanings associated with those behaviour in any given social and cultural context.

Most of the feminist view "Sexuality is socially constructed" is a central point to their analysis of sexuality. If this is so then sexuality can be reconstructed in new and different ways. It need not be coercive or

oppressive, it can be changed. It is not enough simply to say that sexuality is socially constructed, one has to decide what is constructed from. It is argued by feminists that sexuality has been constructed in the interests of men and consequently is defined largely in terms of male experience.

This was as an important aspect of feminist analysis of sexuality in the early 1970's. The main problem was that sexuality was 'male-defined' privileging male pleasure and defining women's sexuality as existing to serve male sexual needs*[2]. Women were encouraged to reclaim their own sexuality for themselves, a sexuality that has been suppressed and denied to them. As Sheila Jeffrey's comments "These early feminist thinkers saw sex as something that women had been shut out of. Women had not been allowed the delights that men had taken for granted, so sex was an equal rights issue*[3].

There was a mixed reaction in the 1970's towards understanding of the connection between the suppression of women's sexuality and social powerlessness. One side of the feminist argument was women's rediscovery of her sexual potential would empower women by giving them greater confidence and strength in other areas of life. Where as other feminist argued that association of sexual liberation with that of women's liberation, which has never been women's interest.

The end of 70's there was a change of emphasis in feminist theory and practice regarding sexuality. The shift was from attack on sexual double standard to assertion of women's rights to sexual freedom and pleasure and

also towards new analysis of male sexuality and its material effects on women involving the relationship of sexuality and power. Keeping this in view feminists have tried to bring the power and domination as a central, towards the construction of both male and female sexuality. For example how boys as a part of their socialisation process learn that having sex with a woman is a part of proving themselves as 'real men' with the privileges and status and rewards. As a man being heterosexual affirms his status and power over others and his identity as "masculine".

The feminists drew attention in seeking a connection between sexuality and power and critic of male dominance in sexual relation is "natural" and "dominant". They play a "active" partner where as women are sexually 'submissive' or 'passive'. They have also challenged other traditions who have taken for granted assumptions about sexuality. This implies that women's sexuality has always been defined as different and yet complementary to male sexuality. Here sex is seen for men as more important and uncontrollable than it is for women, this inturn results for greater sexual 'urge' and they find it difficult to control.

Women who are not so troubled, should be aware of this and should not provide men to a point where they can no longer be held responsible for their actions. The evidence to it women are held responsible and blamed if men sexually harass them. Common myths are that women provoke men by the way they dress, by leading men on, and by saying no when they really mean yes. By deflecting responsibility from men, women are placed in the

role of 'gate keepers' with responsibility for both their own and men's sexual behaviour. Arguably this enables individual men to deny responsibility for sexual abuse and insist that they were misled or 'provoked' victims of women or their own sexual 'nature'.

With the influence of first wave and second wave feminist movement, theories, critics, debate and discussions on women's sexuality, has led the post feminist thinkers, writers and within women's studies circle to explore much on "Sexuality of women". One such exploration of women's sexuality is popular media culture.

Keeping in view of the impact of mass media on society. The researcher would be examining how women's sexuality is represented through the concept of "Femininity".

In this chapter the researcher would first define the myth of femininity among the different traditional discipline and later concentrate on re-defining femininity based on framing through masculine gaze and reframing the boundaries of sex.

I) Different disciplines approach to myth of femininity

In today's world women's magazines where (conventional magazines) like Women's era, Femina and women's glossies magazines like Savvy, Flair, Cosmopolitan, Debanoir peddle with feminist ideas along with the old mix of beauty, cookery, romance, which is much similar to the general media's feminist and sexist ideas. Films like Biwi No. 1 – marriage as being the only source of honour and achievement in a woman's life and in advertisements

and pornography confining to sexual representations, humiliation and degradation. All these would put anybody into pondering two questions, firstly even in the most developed sophisticated cultured society why there is still out dated myths of femininity being represented, have a magnetic pull over everybody. Secondly why is it easier to criticize the media that target women than to explain their fascination. Many women across the world still find it easier to say what is wrong with women's magazines than to explain why they enjoy buying and reading them. One has to question their responses, as reader's or viewer's on the myths of femininity.

As the research thesis focuses on the popular media's representation of women, the researcher think it would be appropriate to investigate the representation in the context of femininity. For this investigation the role of the producer's seems a more rational starting point. The researcher emphasis for this investigation is firstly in the age of technological innovation where media is seen more of as an consumer and critics rather than as producers. Secondly one have to recognize the part they play in keeping the mythologies and ideologies alive.

Whenever there are feminist critics or questioning, the media covers it up with its male bastions privileges and tries to keep the feminism/feminist issues at bay. It is disputably the producers who have all the powers to decide what images one see, what images one do not see, takes it into account as women are passive viewers. This process has been increasingly challenged by the feminist movement.

In relation to the myths of femininity in media's representation cannot be changed within a decade as it has got its own long cultural history, traditions of seeing and responding. In order to understand how these myths are formed, where it comes from, and how the society identifies with these, it becomes almost mandatory to focus the analysis on various academic disciplines starting from sociology, psychology and to psychoanalysis an ending with cultural theory.

Femininity and Sociology

While tackling the issue of gender the mainstream sociology focuses it's argument on the unequal position of men and women with the social structure. In order to evaluate the unequal position of women, the key areas of investigation are family, work and pay and sexuality. The devaluation of women's role, whether as mothers, wives or workers has been a central concern. Most of the sociologist firmly believe that it is through socialization of an individual where femininity is acquired and reproduced which leads to the development of self concept. Along with socialization process other key concepts like real life role models, exposure in childhood to forms of activity and play that naturalize gender divisions, play a very important role in reinforcing and internalize a man and a woman in their adult life to take these as a part of their own sense of identity.

Sociologist also base gender as a category to other forms of social classification such as class or ethnicity. To enhance this analysis, study on house work, were a self-attitude test incorporated into interviews was

conducted on 40 married mothers. This study revealed how middle class women tended to base their self concept on their individual personality characteristics, where as working-class women were more likely to define themselves in terms of their domestic role*[4]. Critics have also pointed out that in the construction of femininity there is also influence of the specific family structures and work experiences of ethnic minority groups.

For those sociologist who are investigating gender, focus on the media which play an important part in setting stererotypes and promoting a limited number of role models. The sociologists concentrate on adult influences where as the social psychologists mainly adopt a developmental approach to socialization. The stereotype as a concept is reduced to one dimensional and distorted image from a three- dimensional quality of the real. This effect can be felt by a group which is already being stereotyped and are in disadvantaged position, the stereotyped offence becomes intensified. Here the media serve as a menu of female stereotypes that stimulates misogynistic taste buds from bra-burning feminists to house proud housewives, from sex-crazed seductress to neurotic career women. As Tessa Perkins points out in her writing "Re-thinking stereotypes" that these stereotypes survive by undergoing change, and by convincing us that they are not entirely false but contain a 'Kernel of truth' *[5]. Where as critics on the limitations of the stereotype also demand a wide range of positive role models, especially those groups which are denigrated or marginalised.

From the above explanation it becomes very clear that in relying on stereotypes as critical tool there poses a number of problems. In media discourse, the representation of stereotypes is to re-present it as truthful and as much as possible accurately, as feminist thinkers one have to ask whose version of reality is to be given as priority and in cases of advertisements or films where the producer's intention is not to represent reality but make believe world of fantasy which in turn becomes appealing to the audience.

Recently sociologist have been working out extensively in cultural studies by developing important work on the reading and interpretation of images and words, analysis of stereotyping focuses solely on texts. At the crudest level one comes to know how stereotyping is integrated in the text and there is a possibility that the same stereotyping can be presented within the narrative context of media discourse, either women as of a victim or as the protagonist. Once this narration reaches the audience the impact is more on responses rather than understanding of the character's social role. In recent times especially after 1980's onwards the stereotype of the superwoman is effortlessly combining career, children, sexual pleasure and leisure pursuits, these images tell us nothing about how one is invited to respond to her. To answer this crucial question, the researcher feels what one need's to do is to attend both to her role within the text structure and to the varying reactions of different audiences.

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In tracing historically the dominant stereotypes is becoming more helpful in revealing the changes in the present ideologies for example in the beginning of the decade the 'vamp' was very popular, later 60's the 'dumb blond' and 80's onwards the 'super woman' are issues which are worth in exploring and to understand the myths of femininity that have changed. In the field of media also we find continuing imbalance in both the extent and quality of male and female stereotyping for example stereotypes of men as Macho man may evoke negative emotions but do little to dent male authority. The recent 'new man stereotype' is viewed by some critics as an attempt to shore up masculinity's defenses against the erosion of feminism.

In recent sociological approaches there is a vast influence of semiotics and European, structuralism studies where the critics argue it is misleading to look for a correspondence between media characters and real-life women. Instead there should be a more exploration on the textual construction of 'woman' either through analysis of codes such as cinematic or advertisement shot, which establishes woman as an object of voyeuristic contemplation or through inspection of her varying narrative roles. This clearly says that there should be a shift from what the media shows to how they produced meaning through an interaction between text, reader or viewer.

FEMININITY AND PSYCHOLOGY

When femininity is seen through psychological perspective the interpretation is more based on gender that is the sense of being male or

female, through which a set of socially appropriate behaviour patterns are evolved along with the expectations about one's lives and interpretation of their experiences. According to psychologists acquisition of gender identity is a long developmental process which is virtually completed by the time a human being reaches adulthood. This interpretation gives as a base for the psychologist to concentrate the impact of media representation on children and young people, here the impact is more towards psychological effect where as the sociologist differ in this interpretation by laying more stress on the relationship between representation and reality.

Based on biological determinism, "social learning theory" and cognitive developmental theory one get's to know in psychology how one acquires masculine or feminine identities. Firstly in biological determinism is more towards the physical differences as males and females. Biological factors acts as programmes which circumscribe our ability to move outside a pre-set range of behaviour and attributes. In the secondly concept theory that is social learning theory the masculine and feminine skills are acquired by imitating other's and adopting one's own conduct and attitudes. In the cognitive developmental theory masculinity and femininity develop through process of interaction between one's experiences of the world or their emerging, but pre-structured, capacity for conceptual thinking.

The biological determinists is of the opinion that sexual difference has been labeled as essentialist. If one interprets or understands the meaning towards essentialism is a philosophical position which believes in intrinsic,

material differences between entities. This makes sense in physical sciences, where elements can be distinguished clearly from each other, where as applied to humans it suggests that the innate qualities have a more determining influence than social or cultural factors which sparks repeated controversy. Within the theories of the genetic origins of homosexuality, has led to the debate between the biological determinists and the social and cultural construction of sexuality. Among the biological determinist argue that in relation to gender the imprints of masculinity and femininity are contained within the genes and hormones. For example male aggression and female nurturing capacity are seen as innate tendencies. Although most biological determinists do accept that biological predisposition may be affected to varying degrees by social factors.

According to many feminist psychologist are of the view that there should be a rejection in the prescriptiveness of biological determinism, even though it has got its own scientific credentials. They believe that the biological determinism acts as an excuse to antisocial behaviour and devalues women's capacities for example where rapists are seeing as naturally requiring sexual release, if not women are having natural manual dexterity. So it makes them good at sewing but not surgery.

Feminist Lyna Birke differs from other feminist writers, she says "the wholesale feminist antagonism to biological accounts of gender development totally misguided. In her arguments she focuses on the time-scale investigations by the psychologists has to extend into gender formation,

including the influence of adult biological experiences such as menstruation, childbirth and menopause on women's sense of identity and femininity*[6]. Interestingly this approach would challenge the psychologist to focus on the early development and give a more pragmatic view of the biological influence based on more socially interactive model. Generally in forming our adult sense of masculinity and femininity, childhood and adolescence period is holded as responsible and thus is stressed in both the cognitive development and social theory. The role of the individuals own processing of information is stressed in cognitive development approaches where as in social learning, theorists stresses more on the individual's social environment in providing role models and stimuli. In defining masculinity and femininity both theories have different approaches. In cognitive developmentalists stresses more on "concepts" where as the social learning theorists focus on the learning and adoption of "behaviour" which is thought to be appropriate for men and women.

According to the social learning theorist femininity and masculinity are first recognised and later imitated in the child's own behaviour. Factors such as schooling, play, family life and the media are seen as significant influences. The theory fails to explain why the child should be motivated to imitate some forms of behaviour and attitude rather than others. This very clearly explains to the limitations of the behaviourist or 'effects' model of media influences where as the cognitive developmental approaches takes a more complex view of learning. According to Harved psychologists

Lawerence Kohlbery research suggests that the child progress through stages of conceptual development which are fixed in terms of sequence but more flexible in terms of age at which they occur in the individual child. The child's own conceptual capacities are deeply involved in processing the knowledge gained from the environment, making an imitation model seem naive. For example young children lack a sense of gender "constancy" and believe instead that a girl can become a boy by playing boy's games, wearing boy's clothes and having her haircut in the style of a boy. By the age of six or seven, this has changed and gender constancy is acquired. Children now recognize that boys remains boys and girls remain girls regardless of outward adornment. Once gender constancy has been reached boys and girls then identify closely with and what to imitate their own gender given the status of masculinity, it is easy to explain why little boy's want to develop masculine characteristics*[7].

These findings have us with puzzles one in relation to girls. According to his study whether girls or boys of six years old place a high value on aggression, power and smartness which are identified as masculine characteristics. If this is so then why a girl of this age wants to become more feminine remains unanswered. To this he suggests that between the ages of about five to eight girls become temporarily less sex typed than boys. Beyond this period the social pressure on the girls make them to recognise and conform to the feminine behaviour. This may describe the

mechanisms involved, but it does not explain how children and adolescents learn the relations of masculinity and femininity.

The above study acts as an important findings for media studies where people are perfectly capable of simultaneously balancing two competing sets of ideas about the world.

1. how they perceive it to be from their own observation.
2. how they think it is generally expected to be and thought to be.

The first type of knowledge is based more on experience, the second on dominant ideologies. According to Elizabeth Frazer when these experiences of an eighteen year old challenges the ideological view, experience will not prevail, but the notions of masculinity and femininity survive encounters with contrary evidence*[8].

Based on the above three main theories, each one has its own varying strength. The biological determinism being the least where it is weakened by its reliance on dubious comparisons between humans and animals and its energetic body serve around cross-cultural evidence that suggests the importance of social and cultural influence. The social learning theorists also takes it in a unduly instrumental way even the cognitive development theory it also gives scant attention to the effects of the social and cultural framework within which development occurs.

Most of the psychologist failed to take gender into consideration. Even today many feminists psychologist find it difficult to raise its profile within the discipline. It was through feminist psychologist Carol Gilligan who

also a student of Kohlberg made an attempt to redress the gender imbalance in psychology she objected to Kohlberg neglect of women, particularly in his account of moral development. He based his ideas on men and endorsed a morality dominated by rules and principles in turn devaluing women's moral focus on relationships and the needs for others. Gillian argues that if he has assumed women to be the norm, then his conclusions about moral maturity would have been reversed. She strongly believes that women are more directed in their social behaviour than men and their thinking are different*[9].

The reluctance of psychologist to explore on gender issues led to the other way exploration on sex difference as a fixed variable that is male and female giving a title to as "Androgyny". It was Sandra Bem through her study on 20 adjectives commonly associated with masculinity and 20 commonly associated with femininity, pointed out that women who rated highly on the masculine scale or men who rated highly on the feminine scale were regarded as Androgynous. The study by Sandra Bem brought into lot of criticism from the Feminist circle and they were not convinced with the study. They pointed out that the study not only brought down the importance of gender but also reinforced the view that essential characteristics of masculinity and femininity are fixed and pre ordained*[10].

The contribution from psychologists on the study of gender in media is modest Study by Living Stone and Hunt 1992, adopting the social learning theory have tried to establish link between gender stereotyping in comics,

television programmes and advertising or gendered typed behaviour on the part of young readers and audiences. The draw back in the study was of ignoring the social circumstances of the children and underestimating the degree to which young people like adult, process the information and ideas they are exposed to*[11].

Psychologist like Kevin Durkin acknowledges the role of cognition. He feels by extending the cognitive developmental approaches to take account of children's ability to relate what they see on the screen to their other social experiences and knowledge, this can also be referred to as social-cognition. He also suggests that children should be seen as script writers, this would make a sense of their viewing in complex and interactive ways. He views that stereotyping or counter stereotyping of male or female roles underestimates the importance of what happens beyond the television set.

FEMININITY AND PSYCHOANALYSIS AND CULTURAL THEORY

If psychology examines the formation of myths of masculinity and femininity, the opposite is the case of psychoanalysis. By probing unconscious desires and motivations, psychoanalysis offers a theory of pleasure that addresses the complex and sometimes contradictory nature of one's responses to media texts. It also suggests that femininity is not fixed identity acquired with maturity, but a constantly renegotiated set of alliances and identifications, it helps to make conceptual sense of one's varying reactions to representations of women in media forms. In psychoanalysis especially Freud's psychoanalytic theory gives a mixed reaction in defining

femininity because it tends to perceive male as a norm, and by concentrating on unconscious rather than conscious processes which leaves little scope for any change. Despite all this differences, the feminist critics gives more concentration on analysing psychoanalysis, although they have been criticised by the other sections of the society.

Simone-De-Beauvoir in her book "The second sex" famously claimed that "one is not born a woman, one becomes one*[12]. One becomes woman as a concept merely exist in relation to man, even though she was aware of woman as subjectivity is not innate, but her relationship formed through others becomes the central importance in psychoanalytic theory but yet she was hostile to Freud's theories, viewing it more as a product of ideological bolster to the patriarchal society into which he was born. During the wake of second wave feminism, there were number of important female psychoanalysts contributing to the theory of female sexuality based on Freud's theory. Not until 60's with the radicalisation of social theory there was a tremendous growth of study in the politics of sexuality. During this period there were many studies and theories which were brought by female psychologists in challenging Freudian's theory and his view of female identity as marked by passivity and in particular penis envy – to which a woman identifies it as a life – long feeling of psychic inferiority and physical lack.

It was with the publication of Julient Mitchell's 'psychoanalysis and feminism', charged the freudian psychoanalysis where he regarded men to be normal and women to be abnormal. Along with Jacqueline Rose, a

feminist, Juliet Mitchell translated French psychoanalyst Jacques Lacan essay's on 'Feminine Sexuality'. Lacan work is seen by some as deeply misogynistic and by others as an insight into the psychic routes of patriarchy and also as a controversy among the feminist circle like Freud himself. The researcher would discuss Lacan work later as for the starting point of any discussion of psychoanalysis and feminism, must begin with the father of psychoanalysis that is Sigmund Freud.

For Freud, the unconscious mind and infant sexuality are the critical agents in the development of boys and girls gender identity. He explores on the basis where a boy learns to transfer his affection from his mother to women in general and he named this transitional stage as Oedipus and castration complexes. Through castration anxiety a boy has to restrain and resolve his love for his mother, as there is an unconscious fear of his desire to possess his mother would lead his father to remove his penis. This makes a boy to control this desire, reserving this love for other women. This leads to a strong development of superego and id (Fredu's term for unbridled desires). When girls learn to transfer their affection from mother's to men – they have more problematic hurdles but to boy's its just a relatively simple adjustment. The castration complex resolves the oedipus complex for boys but where as for girls its merely inaugurated. When a girl realises that the mother lacks a penis, she unconsciously learns to despise her mother and turns to her father hoping that his ability to give her baby will compensate for her back. Here Freud says feminine identity is won through perilous

process, with numerous pitfalls which increases the chances of neurosis. For him Femininity remained a puzzle, he comments! "Throughout history people have knocked their heads against the riddle of the nature of femininity.... Nor will you have escaped worrying over this problem – those of you who are men; to those of you who are women this will not apply – you are yourselves the problem*[13]. He also occasionally claimed to acknowledge the influence of social factors in directing women and men towards feminine and masculine respectively. He comments "Beware of underestimating the influence of social customs which.... Force women into passive situations*[14]. He admits machoism develops partly in response to social pressure. Howsoever, he vehemently disagrees that psychology and psychoanalysis cannot by themselves solve the puzzle of femininity, yet there are feminist who are working out hardly to solve the puzzle of femininity.

In Freud's chronological span of writing, makes his ideas difficult to summarize, where as Jacques Lacan poses a different problem of accessibility. Lacan challenges his readers with the complex interaction between language and one's unconscious processes. This has been in disguise in one's routine familiarity with language. For most of the critics it is hard to understand the quality of Lacan's writing this encourages most of them to rely excessively on what other's have said about his ideas rather than on his own articulation.

If Freud stressed on biological emphasis on the penis, Lacan lay emphasis on the phallus as the symbolic reproducer of patriarchy. The psychic processes which produce gendered subjectivity are still at the forefront of his argument, one saving grace in his argument is he thinks subjectivity as fractured and unstable. The pre-oedipal phase of Freud is renamed by Lacan as "The imaginary". A child between six and eighteen months develops embryonic which is deceptive sense of self to which Lacan refers it as mirror – phase. Either from physical staring of fascination of its actual mirror image or getting warm glow of self identity from the reactions of other people. The child's initial fragmented vision of self blends into a comforting organic sense of wholeness and completeness. The drawback in this stage is it is only temporary and for rest of one's lives the completeness and wholeness remains only as imaginary. For Lacan, the pre-oedipal stage precedes the entry into language and culture. Lacan expresses it, into "The symbolic", set's for one like a snare, language traps one in the law of the father with the phallus (the symbolic penis) the activating penis. If one has to understand the acquisition of language according to Lacanian terms, the mirror stage whatever one enjoys split them off from others and breaks the sense of totality. A central part to this breaking of the sense of totality comes from recognizing one's gender differences and their relative positioning within the patriarchal structure. "He" is different from "She", "I" from "you" marks as a ceremonial act of which permanently disables one from ever regaining the state of imaginary rapture. If for Freud the stability

of identity is achieved developmentally, for Lacan one's continuing encounters and interactions with the 'symbolic' invite them throughout their lives constantly to renegotiate their relation to it producing a precarious and shifting set of identifications.

In common both Freud and Lacan were no feminist, but Lacan's ideas of the 'symbolic', significance of language and culture in regenerating patriarchy through unconscious processes acted as a gendered gloss to the increasingly fashionable structuralist and post structuralist trends in the feminist movement in the 1970's and 1980's. He avoided the biological determinism and this acted as doubly attractive to feminist cultural critics where they had to fence so nimbly. This does not mean that he is any less guilty of determinism than Freud. Replacing the penis with language as central signifier and reproducer of patriarchy is hardly a blow for liberation. This has been a great threat among the feminist to how, as beings obliged to think and communicate through language. Can one escape the limitations of their gender and produce the political and social change that feminism has always seen as its principal objective? Psychoanalysis in other words rejects the conclusion of the self-styled post feminist that femininity and feminism can be happily blended in to a new improved mix, and characterises women instead as constantly torn between competing identities restlessly swinging between admiration for a feminine and an adventurous women the next.

FEMININISM AND CULTURAL THEORY

The other area of development towards theorising the femininity is the cultural theory from modernism to postmodernism to the development of structuralism and post structuralism. While structuralism is more towards evolving philosophical life, where as post modernism evolves more towards economic, technological and social change. The post modern period has given to lot of changes, replacing an economy based on invention to production to design, marketing and consumption. With the advancement of global technologies displacing the old traditional structuralism has led to lot of uncertainties and confused fragmentation. In relation to cultural communication, the post modernist argues that the technological revolution, the electronic information sources and the role of spectacle in the contempory life defines itself to "each other" than to any "external reality". The sign of new woman in this context loses any pretence of bearing a relation to real woman of existence. This triggers to a free floating chain of association with other media and cultural signs of 'woman'! For example "more chic" or "less maternal". This would act as a more relatively to be associated with women rather than allowing one to evaluate its meaning. Even this relative assessment can only be temporary as the kaleidoscope of images keep changing. The recent development changes to technological era is "Morphing" where mostly this applies to media industry. For example different shapes and heads are worked out through computer techniques. These are not meaningful rather it is more usually stunning before any one

could ask what any of these individual images mean. One is bounced out of question in to admiration for the spectacle.

There has been a lot of thinking among the feminist circles in viewing postmodernism as a novel opportunity to forge their own identities and to explore their own subject invites. The post modernism has paved a way for associating with the establishment of methods of "reasoning" which was a male domain. This period has also led to changes in the life style which is more of a status and style becomes valued over substance. Here women who are most fluent and have easy access to life style is taken on a positive reading from the post modernism. But this view is not applicable to all the feminist thinkers and critics, claim that celebration of new freedom style and appearance disparages the disparities in power that still separate men and women. The changes brought within the cultural context concerning women can be mistaken as an assault on patriarchal structures. The questions face before any one is (1) What kind of attitude should one debate on the experimentation with these image and style which are encouraged by post modernism.(2) do these images play as a meaningless fun or alternatively as meaningful parody, challenging and resisting male dominated conventions. For example Pop stars Madonna, Prince, Michael Jackson, play within the terms of this controversy, teasing their audiences with shifting gender and sexual identities that offer expectations of meaningfulness but fail to fulfill them.

The other part of cultural theory which is relevant to the research is the development of structuralism and post structuralism. The structuralism theory rejected the human belief that it is individuals who have primary control over their future instead by stress on the social and cultural life which is governed by deep rooted structural polarities. At a surface glance they are invisible to a observer but their ideological power can be excavated through philosophical enquiry with the mythologies deeply embedded in the structures of patriarchy, femininity can be understood as a structural opposite of masculinity. According to Althusser a firm believer of Marxism attributes considerable power to institutions such as education, the family and the media which actively reproduce ideology in their own ways. He applies the Lacanian model of the working of language and the symbolic to ideology describing it as 'interpellating' or ' hailing' the individual*[15].

While structuralism's main aim was to carry out methodical excavation of the internal organizing principles of cultures or texts, post structuralism like psychoanalysis, shifted its enquiry in to subjectivity. As Myra Macdonald opines that post structuralism is scathing about the pretences of logical and rational enquiry into meaning of interpretation. If one is affected by ideology, there is post structuralists who claim no position from which one can stand outside it to offer an objective criticism of the texts they encounter. It is only through examining their competing identities, addressed by a myriad of conflicting discourses, that one can begin to grapple with the complex manoeuverings of power. For the post structuralist

resistance to that power in so far, as it is possible, lies in deconstructing its operation through a method of critical response to texts often referred to as " reading against the grain", in which the reader resists the obvious textual subjectiveness on offer and searches instead for inconsistencies, gaps and illogicalities to produce a subverssive reading*[16].

Post structuralism can be enlightening about femininity when it sees it as the product of competing disclosures, but it poses three problems.

(1) Its concentration on the non obvious, the silences, rather than the speech of the text, turns criticism in to a mystique that is inevitably elitist. For women as far other disadvantaged groups, criticism has the more urgent purposes of stimulating widespread debate out of which change might emerge.

(2) Post structuralism makes one unduly introspective and anxious about the positions from which they offer criticism. Up to a point this has been helpful, by for example, alerting one's value rating of terms such as "progressive" and "regressive" which are meaningless unless one clarify the perspectives from which they employ them.

(3) The third problem is it presents the reading process too exclusively as the site of resistance to myths of femininity.

In cultural analysis, reading takes priority over the mechanisms that conspire to produce texts, this would not lead to understanding of texture but also gives little space for arguing for changes at institutional and production levels. The major hindrance to the effect of post structuralism is

the political intervention to deconstructing the terms in which women are talked about or portrayed.

II) REFRAMING THE BOUNDARIES OF SEX

In the previous chapters, the researcher has tried to focus on understanding femininity through the interpretations of theories based within the context of various disciplines which would enhance to formulate " Femininity " through gender cultural studies.

In this present chapter the researcher would like to reform the boundaries of sex by giving up sights to a feminist interpretations. In doing so there are many questions which poses feminist thinkers. As to Jane M Usher who poses questions as to why have representations of "Woman" come to be synonymous with sex? In whose interest are these sexual visions created? Whose concerns do they reflect? What is their influence on the lived experience of women and of men? Are they a reflection of what women really are or a fantasy about what "Woman" could (or should) be? Why are the boundaries of "Sex "so narrowly defined ?*[17]

It is a known fact that in the formation of the subjectivity and sexuality of women and men, the representation of femininity and masculinity play a central role in understanding oneself as 'Woman' and 'Man' keeping in view of the relation to the social representations to historically and culturally specific definition in the construction of femininity and masculinity and sexuality. It is also very well known that these constructions are not inborn or inherit. In the process of negotiating these

symbolic representation one continuously learn and follow what it is to be "Woman" and or a "Man".

In these representations of "Woman" is primarily based with a masculine gaze which reflects the fantasies fears and desires of femininity is the arena of Sex and Sexuality to the maintenance of order and power in a phallocentric social sphere, are constructed and defined. Incidentally the scripts of femininity and masculinity is irrevocably tied to the boundaries of heterosexual sex as heterosexuality is hegemonic. As the boundaries of Sex is not uniform not stagnate it keeps shifting and changing across cultural contexts and time so do the scripts of what is acceptable for "Woman" and "Man".

If a Man has to prove himself as a "Man" – he chooses sex as a primary arena to masculine fantasies of femininity. A Man identifies sex as a site of power and pleasure there is also an attachment of fear and dread giving way for an intimacy and simultaneously vulnerability. Sex also produces ecstatic joy or feelings of failure and despair. Here is also a hitch while defining sex which is more towards his interpretation that is as long as heterosexual sex' is defined as vaginal intercourse, with mans' phallic performance central to successful accomplishment of the sexual act, anxiety will never be absent. If a man fails to or cannot perform the act, the sex so defined cannot occur, then his very status of "Man" is placed in doubt. With this frame work woman becomes the primary site of projected anger,

anxiety and despair. Where the fear of failure and anxiety underlie the apparent sexual bravado of Man.

This would help in building up an "image of Woman" which is framed within the masculine gaze. The very evidence to this can be Films, Art, Pornography or advertisement. In these women are seen through as an adoration, idealized almost as a sexual. These images are not reflections of what women are, or of how women should be – In totality they are just fantasies of man and how they would like women to be. In case a woman does not confine with this imagination or crushes the mythical all – mighty phallus – a Man would not feel either envy or fear. Instead he shows sign of masculine power through worship and adore, conqueror or destroy. Here envy is replaced by aggression anxiety by temporary satisfaction. Men fear women because they might laugh at them. Women fear men because they might rape or kill them, which is worse?

Sex is not confined only to imagination or to the world of symbolic representation where these sexualized fantasies and fears are played out. The fear of women makes many men to dwindle or degrade women who are objects of their desire or by seeking sex as an arena of enactment of phallic power and control. This can be seen through where woman are positioned as sex objects and whore. They would seduce women and reject her for being 'slags' of easy virtue or where most men try out their sexual fantasies on prostitutes. This would clearly give in to no fear of rejection. There's no fear of failure or any anxiety in the performance of penis as phallus.

In the present day society one can see the fears and fantasies being perpetuated in sexual crimes, sexual problems, sexual violence etc. With different variables to sexuality, heterosexuality inter course is considered as 'normal sex' any threat to this heterosexuality is condemned and raises a critical questioning, example homosexuality. The normal heterosexuality legitimizes masculine power and control, 'feminine' passivity and resistance this can be more applicable to serial sexual murder and also is evident in rape and child sexual abuse. The hatred women and men's insecurity to violation of women's sexuality is totally concealed by law and medical professions. There is a diversion of phallocentric masculinity and the abusive sexuality practices by focusing on women's passiveness.

As Michel Foucault argues that this is not just the story about sex. The control and regulation of sex is central and to the regulation of the whole social sphere*[18]. In the construction of social order one defines sexuality of what is permitted and what is forbidden, the taker and taken. The sexual laws and man also confines itself to the social hierarchies and structure of power. In this context feminist may try to resist the power relation by defining women's sexuality through various roles they play like wife, girlfriend, mistress, heterosexual, bisexual, lesbian claiming it as personal preference. The researcher thinks this is where most feminist are wrong. As Jane M Ussher argues the maintenance to the boundaries of sex and sexuality is central of phallocentric order and power and central to this

process is the symbolic meaning of dominant construction of the sexuality of women*[19].

When the construction of this sexuality is further examined, it is expressed or reinforced through power relations between men and women. As an example to this examination can be through the exchange of women kinship systems especially in marriage which symbolizes and maintains a patriarchal social order. Father giving away his daughter to her husband or paying "dowry" or a "bride price" this cannot just be treated as a custom or as an ceremony. It gives an deep rooted understanding of the patriarchal structure in defining women's position within social order. This can be either through her worthiness or powerlessness in contrast to man's power. The act of marriage the exchange of a woman from one man to another symbolizes phallocentric power and the 'correct' hierarchy of sexual relationships which underpin patriarchal culture which maintains women as objects to be owned and exchanged, man as arbiter of that exchange. In the heterosexual relationship the rules very clearly dictates as man being active in pursuing the act, where as women are passive objects either to be chosen or rejected and it is always men who decide whether the sexual relationship has succeed or failed.

As the researcher has focused on the symbolic construction of women through a phallocentric sphere and on the implications this has for those women who experience in day to day living and also the construction

of one's sexual identities and the expression of their sexuality and men's control over women through maintaining the power relations.

It becomes mandatory to examine how the symbolic construction of 'Woman' or 'Man' is reinforced into the minds of human beings by the examination of their experience in life. This examination would bring in a destructive situation in individual women or groups of women who undermine or attempt to undermine carefully and meticulously the construction of feminist critiques by giving opinions as to such, 'I have never experienced abuse or sexual violence', 'In my experience women are treated as equal to men', 'Men are not sexist', 'Feminist are paranoid'. These are the sentiments engendered by the feminist backlash*[20]. Ironically one also find's many young women who enjoy the benefits of feminist critiques and campaigns (education, reservation bill, control over reproduction etc.) but they reject or condemn the label "feminist – I am not a feminist". This can also be of the guilty consciousness of being symbolized by the connotations of aggressiveness and ugliness that feminism continues to have in many men's eyes.

At one stage all these may not sound true –its not all women experience physical sexual oppression and not every woman is victim. For a woman whose relationship with a man is fulfilling at both an emotional and sexual level would not consider the denigration and degradation of women in every mans life. Yes men are changing and are re framing and remoulding the phallocentric masculinity by allowing them to have relationship with women which is based more on egalitarian and devoid of objectification.

They may not identify the fantasies of femininity which are explored in popular culture, The story of fear, anxiety may not be produced in them or effectively repressed. But for many others it is a story which is all too true.

In the chapter on pornography the researcher would exhaustively illustrate the analysis of sexual violence through pornography were many women are abused or experience rape, sexual harassment, Most of these women are defined by this sexuality in way which positions them as second rate citizens. Many of these women get into a tendency of believing up and also attempting to live up to the impossible standards of feminine perfection. They also blame themselves to be a failure if life doesn't live up to the romantic dream. This would also lead to extensive physical and psychological damage women who don't fall into this line are considered lucky, super women and also lead a healthy, happy fulfilling life. They may be exceptions or privileged, but this does not mean that one should turn a blind eye to all those women who cannot or escape from the perpetual sexualization of 'woman', which pervades one's lives.

As society moves more towards the technological development and other such changes in the living standards of human beings at the same time one must not forget that how science law define and treat sexual deviance, sexual problems and sexual violence as " normal sex" which is just one example of phallocentric fantasies and fears being simply translated into regulation of women's lives, as the researcher has explained in the previous topic how psychiatry and psychology term ' and femininity and female

sexuality as a sign of madness, controls and regulates women reproductive bodies by the latest technological development. The political and economical control is also a main contestation in controlling over women's sexuality. Which the researcher in her thesis, in part focuses on the realm of representation and the fantasies which circulate in the imaginary or symbolic domain and also thinks it is important to keep hold of the grounded nature of sexuality and its role in the maintenance of a phallocentric social sphere which supports the interests of many individual men and negates the interest of many women.

In further analysis to re framing the boundaries of sex, the researcher would like to examine how men and women defend against misogyny and how women negotiates the fantasies of femininity.

Many women try to ignore the fact that man fears women, yet will not acknowledge that fear. In his illusion of mastery it becomes essential to be positioned as strong, that he represses his dread. One of the greatest ironies of heterosexual is where a woman believes a man to be invisible and in case if they are invisible the deem to be think that as an inadequate failure, there by a adding on the pressure on a man to live up to being a 'man'. This process would also lead to a convincing factor to a man that whatever he wants or wishes himself to be also applies to woman. This can be achieved more successfully only through the continual adherence to the masquerade of phallocentric masculinity. Here it is the women who pays the price of being fooled by deceit and disguise.

In the heterosexual relationship the question arises as to how a women could reconcile their over sexual practices and preferences with the realization of what it means to be a 'man'. Some deal with this by idealizing of one individual man – 'my man is different '- I am lucky to have found the perfect man'. Along with this, many women position their own man as vulnerable, in the need of sensitive, loving and affectionate care, they prevent themselves against any criticism of women's role in relation to men. But where as other women complain about the treatment meted out to them by men. Here women shows more solidarity in conversation between heterosexual women, because all agree that 'This is what men are like 'These women remain in a state of permanent frustration or complaint.

Ultimately one can say that the defences which does not function properly is made use of by a man to identify his existing hierarchy of phallolentric power. Women idealizing or protecting the vulnerability of a man may prevent themselves from facing the masculine abuse within the heterosexual domain, but they don't realize to the restrictions and abuses that exist in this sphere. The idealization and protection would also give in a way of impossible effective resistance, that is, what is there to resist? Leaving women with little power and reinforcing the view that misery is a woman's rightful fate. For the blame for injustice or feelings of inadequacy is to be blamed on woman herself. If women refuses to face the magnitude of male violence and the discrimination based on "Women as sex", it

ultimately to blame themselves or believe it is true when they are told that they are to blame. This adds as a plus point for a man's flight from his fear of woman which is aided by women's refusal of denial or defense. One shouldn't be surprised to find many women have taken this tack when their self-respect has been undermined, they overly depend on a man's attention and seeks his praise and considers themselves to be lucky as privileged to receive it. Their identity of woman hood comes from a relationship with a man. For this identity to be ingrained in a 'women' one should see through the sexualized representation of woman or the fantasies of femininity found in the images of 'woman' which are aimed and considered by girls through teenage magazines, soap operas, advertising, films, popular paper back romances etc. These constantly remind women that they are worthless without a man. It is a man who is powerful, authoritative and demanding and stands as a sexual conqueror where as women are passive, nice girls. They are encouraged to transform themselves into an object of masculine desires and are given in detailed instructions of how to achieve this goal – to change themselves into an object of beauty and charm. They are continuously reminded that it is very difficult to get a good man. It is also surprising to note that many women stay with what they have got rather than risk being single and associated with the stigma of 'spinsterhood'.

The above analysis cannot be concluded by writing that 'women are passive'. In fact they do not simply lie down and accept the narrow scripts of femininity and equally it is not certainly an inevitable fate of women to either

suffer or be a victim of male subjugation. They are fully capable of negotiating the fantasies of femininity, to act to reform the meaning of what it is to be 'woman' or 'man'. Negotiating or resisting the fantasies of femininity can be done at three stages 1) reframing masculine fantasies of femininity 2) resisting material control 3) negotiating the script of femininity.

(a) Reframing masculine fantasies of femininity :

Off late there has been enough critics from the feminist camp in deconstructing and resisting the sexual representation of woman, which circulate in the symbolic sphere – in film, advertisement and pornography (The researcher would be dealing in the later chapters). These critics have exposed the unconscious fantasies fears and desire through a male gaze and also has made a break through in re-reading and newforms of representation of women framed within a female gaze.

While deconstructing the phallocentric images of construction of women one also get to the creators and consumers fantasy forms, even though they appear to be reflecting the images of women, in reality it is what is to be a man. Heterosexual masculinity is defined by difference from 'woman' and all that feminine sexuality connotes, so men define themselves as 'man' through their difference from the sexualized representation of 'woman' in the media.

Of recently one has seen that there is a raise in the feminist film representation of women within a female gaze, tell a different, more complex, story of what it is to be a 'woman'. They have taken the form of a

critique of what it is to 'do girl', in which visual representation of archetypal femininity are parodied and exposed for the sexualized fictions they are. The focus is more on the tensions involved in reconciling aspects of female experience that might traditionally have been restrictive such as beauty, sexuality or mothering – with women's desire to be an autonomous subject*[21]. A woman can reclaim or reframe the body, sexuality or the relationship between mother and child by providing a very different interpretation of what it means to be 'woman' than being archetypal representation of the Madonna or whore. One should not conclude that all 'female gaze' can bring in a better interpretation to 'being woman'. The female gaze can also be subversive and troubling as one can see in the latest spur of Lesbian pornography Lesbian films, re-visions of masculinity or taking up the traditional position of 'man' – the powerful autonomous sexual subject or the independent active agent who is subjugated by no one. When this kind of reframing femininity through the female gaze is represented through the popular media culture, would give into lot of criticism and also a backlash to feminist movements.

Today, there are lot of changes in these representation of femininity which are reflected in different media culture, no more a woman is forbidden to express her sexuality or lovemaking, one can see images of women in position and authority, refusing to bow down to any man. The question which arises here is the representations of 'woman' are very complex and contradictory.

(b)Resisting the material control :

One cannot say that these representation is just a short lived and does not have any material consequences at all. In the later writings the researcher would examine how the phallocentric myths about 'woman' and 'sex' are used to justify the material control of women's bodies or lives. There has been lot of resistance and negotiation both at theory and practice level – in the refusal of individual woman to accede to regulation of their bodies and lives. There has been political lobbying or activism and also in academic critiques, law, science, medicine, education- which has a direct impact on the way in which the institution of the state are able to regulate sexuality and what it means to be a 'woman'. In India there has been many changes which has been brought about by these organised bodies of resistance. Women have the right to vote, right to education, legal rights to redress the domestic violence, dowry, marital conflicts etc. But this gain of hard work by feminist campaigning cannot be termed universal. In other cultural context women are still categorized as second class citizens have few rights over their bodies or their own lives for example,there are millions of women each year forced into prostitution or arranged marriages and are legally the property of man whether he be the husband or father. If one looks at the history of protest or resistance, it was only a hundred years ago women were locked up in mental institutions and castigated by society for becoming pregnant out of wedlock. Thirty years ago abortion was illegal. It should not be taken for granted that the gains that have been won and

should recognize that it is a relatively recent luxury for women's negotiation of what it is to be 'woman' to be allowed to take place at all.

(c) Women negotiating femininity

One should not just look at objectification and abuse that is negotiated and resisted by women. It is also the very meaning what it means to be 'women'. At an individual level whether women or girls try to negotiate the scripts of femininity in order to take up or resist the position of 'woman'. Becoming 'woman' is something women do rather than something women are. In order to 'do girl' women have to negotiate the scripts of femininity which are currently in play and then reconcile the contradictions and inconsistencies, if they want to get it 'right' (or reject and subvert the scripts if they choose deliberately to get it wrong). Women have to find a fit between what they want and what they are supposed to be. In a society each and every culture differs as to what it is to be 'woman' – with representation of femininity providing the boundaries of normality and acceptable performance, personal development the impact of previous experiences and changing social or familial context can precipitate a move to a different identificatory site*[22]. This will be influenced by conscious and unconscious psychological factors by a women's age and stage of life by her relationship with other women and men and the reactions of others to the scripts she adopts.

In order to understand what it is to be or do "woman" four different positions can be taken up by woman in order to negotiate the femininity.

Being Girl :

where the women negotiate the femininity by the influence of romantic heroine in the fairy tales of childhood in the romantic fiction and the Bollywood films like (Kuch Kuch Hota Hai etc.) where the ability to attract the admiration of men are the key attributes of being girl. In order to be perfect girl, the 'body' becomes a bait to be worked out, moulded and transformed into beauty (magazines, cosmetic companies, advertisements). Any imperfection must be eradicated or disguised. If all goes well and a man is attracted and kept 'Life is beautiful' and 'happy ever after'. Many young girls and women dread of being rejected, in case if they don't come up to the expectations of man's imaginative femininity. Being a girl means acceptance of the law of the father : never challenging or threatening masculine authority, power or control, accepting the phallocentric boundaries of 'sex'. As many of the women still get into the feeling of their husbands/boyfriends protecting them and secured and they would do anything to make him (husband/boyfriend) happy and the traditional notion that a women's place is in taking care of children, husband, family, being the perfect mother and wife. About few years ago women would have had little choice in whether they wanted to be girl or not – It was only the brave, fool hardy or the rich were able to step out of this archetypal position.

Today, with strong feminist movement and its impact on women of all ages and also the availability of many other scripts of femininity women who

want to be a girl invariably construct themselves as a powerful, strong and individual as being who is really in control of her life.

Invariably these changes has also brought about changes in being girl. It does not necessitate of being the ideal wife, home front. They can be career, independent women take up their life to their choice and decision. But they should all follow into the line of the privileges of sexual relationship. What happens to those women who define femininity of being a single mother, the lesbian, are the ones who are condemned so this would clearly explain even with strong feminist movements and its impact, the femininity in today's world is interpreted within the roles and duties a woman performs within the heterosexual relationship is termed being 'girl'.

Being girl can also means motherhood, it invariably involves marriage, motherhood will be joyous and fulfilling. Marriage will be monogamous and lasting, based on 'devotion', 'mutual fidelity' and 'love' if a man plays out his role as prince and is protective and faithful, being girl can be a position of satisfaction and freedom from strife. For how long this question of being glowing mother the satisfied wife, the devoted women exist. What happens if a girl cannot find her romantic hero ? If she can, What if he leaves her, refuses to love her, What if he rapes her, beats her, What if another women steals him away ? What if her beauty fades ? If she gets fat, if she gets old, etc. so being a girl is a potentially precarious position – disappointment, failure and despair.

When women try to be good wives and mothers within the traditional script of femininity are more risk at mental health problems like anxiety, depression. This is due to the very fact that the role being in demand is self-sacrificing, subordinate to man, idealising motherhood within the phallocentric misery. It is only joy and delight which sustains where as depression, dejection and a sense of alienation are taken as a reponses of insane woman to the annihilation of self which is not central to the traditional position of 'woman'. It is only in fairy tales where a woman clings on to the hope of changing or reforming her husband but in reality it merely results in the steady decline of a woman's sense of self-worth equally believing the beauty myth and trying to be perfection made flesh is a recipe for continual disappointment, not for a fulfillment.

Sex is no longer seems so important, nor the attention of a man so essential for women who find men who can make shift with them, who embark upon a more egalitarian relationship and also enjoys a sexual and romantic life alongside other aims and goals in life, seeks motherhood which exist within the traditional confinement of heterosexual monogamy. They are giving up being girl and the romantic myth that goes with this role in order to embark upon a more autonomous and agentic life. However for many women, there is never any question about their being girl; femininity has always been something that they do.

Doing Girl :

Women here try to incarnate 'good girl' by performing the feminine masquerade to all intents and purposes. They would very well know that the part they are playing in just a fragility of the facade of femininity. They don't attempt to be the fair tale princess here. Its just seeking pleasure and empowerment of the woman who enacts the display. It involves an out of manipulation and deceit, playing at being a 'nice girl' will only last as long as it suits the women who does it. They allow a man to believe himself to be in control let him make the first move, let him believe that he has chosen her but at the same time she positions herself as in control of her sexuality and arguably, of his. This aspect of doing girl is not easy for a women who fall outside the traditional boundaries of feminine attractiveness. This does not guarantee the male responses. It is only time-limited masquerade.

When women play their part, they are very careful of not threatening or frightening men by their approach, they would rather prefer to cajole, protect and treat carefully so that the men are not hurt or become frightened and turn violent or run away. They may massage the male ego by pretending to be devoted, giving in desire and orgasmic response. They feel that a man should not let be know that he is not good in bed. Its a shame and he may never be able to carry on the sexual relationship so its always better to say he is the best.

For women in this category does not prefer a relationship where the sex or the man does not live up to their expectations. They would rather

walk out of the relationship. They know very well that getting Mr. Right is just a myth, so they would never sacrifice themselves hoping that someday her chosen man might transform himself into a handsome prince.

The biggest risk a woman takes in this category is her duplicity being exposed. She will not be punished for not really being girl. She is punished for rejecting dismissing and her refusal to the phallocentric ideal, to be the fantasy creature who inhabits the imagination of men, put her in a position of great vulnerability.

Arguably, inherent contradictions are central to both the masculinity and femininity today. Even men are faced with contradictory scripts of masculinity, which are difficult, if not impossible, to reconcile, where as women's negotiation of femininity takes place in a context where 'woman' is still positioned as dangerous or deviant if she appears outside the traditional boundaries of femininity. Heterosexual men who take on masculinity as a knowing masquerade are not subject to condemnation or criticism to the same degree where as it is women who are invariably punished if they are seen to be attempting anything other than being girl.

Resisting Girl :

Here women reject the is traditionally signified femininity – i.e the necessity for body discipline, the inevitably of the adoption of the mask of beauty and the adoption of coquettish feminine wiles. This does not mean they are going to reject all that is associated with what is to be 'woman'. They resist the rigid rules which are laid out within the phallocentric scripts

of femininity and heterosexual romance. It not seeking revenge or reversing the sexism or desire to do to men what over the centuries has been done to women. It is just stepping outside the traditional boundaries of sex and romance, within which 'woman' is passive, responsive and stands as a mirror for the narcissistic desires of men. They want to treated the same as, or at least equal to men within the heterosexual relationship, they position themselves as to make the first move, there is not need for shame no need to adopt traditional feminine wiles. They seek more of an individual identity rather than being termed as 'His women', 'His wife'.

Many women who resist girls are deliberately disinterested in the artifice of beauty. She sees herself as 'woman' not from the appearance, the shape of her body or the ability to attract a man. They neither care being fat or thin. They are more concerned to as "person" rather than as a sex object in relation to men. By being this they are pleasing themselves.

This isn't a easy position to be adopted as they are bombarded with representations that tell them that women are defined by their beauty by their bodies or by the judgements and reactions of men, so this will be a continuous struggle or an act of defiance and this always comes back with the risk of condemnation.

In subverting femininity they knowingly play with gender as a performance, twisting, imitating and parodying traditional scripts of femininity in a very public, polished display.

For few women subverting femininity is subverting the rules of feminine beauty for her own interest and pleasure. They don't necessarily envy men but they want to have the power to take up the role of sexual predator or performer and enjoy the knowledge that they will never lose their sexual power.

The major problem with subverting femininity is that it potentially places the individual woman herself at great risk, because she is stepping outside the boundaries of patriarchal protection.

At the end of the chapter of understanding femininity and sexuality, none of them provide to the questions that has been posed in the beginning of the chapter. It is just a mixed feeling about what has been uncovered. On one hand it is heartening to be able to adopt a stance where women are not positioned as victims or dupes, to be able to argue with some confidence that women actively negotiate and resist the representations of what is to be women yet when one see's the ways in which women who openly resist phallocentric power are often punished or condemned.

Scripts of femininity which are fluid and shifting, always are open to modifications and change. Women will move between different positions at different situations. They may adopt more than one position simultaneously the boundaries between these different positions are flexible, not fixed. Indeed as women rewrite and rescript what it is to be 'women', the boundaries of gender and sexuality are remade and reframed. Trying to

capture the truth of femininity is impossible if one try to tie it down they will be left with nothing but a shadow of what it is actually is.

The researcher is not concluding that these are all the only ways in which women can reframe femininity. This is a continuous and creative process, and adopting a reflexive or knowing stance can only encourage this creative construction even more. The aim of the thesis is not to just close down the discussion, or to establish particular unitary types of strategies adopted by women, but more so to draw the attention to the myriad ways in which femininity is regulated, as well as the myriad ways in which women actively resist.

As there are many contradictions and conflicts in one's unconscious desires and in the representations which reflect and reinforce them, there will always be many contradictions in the performance of femininity. There will never be one perfect way of doing femininity or one meaning of 'woman' which will work out for all women and girls. In fact as needs, desires, and conflicts change with experience and across time, the 'fit' that a woman finds will envitably shift and change. One has to make it into a practice what they relate to their rational processes of understanding and cognition to the working of the unconscious desires that often produce the pleasure of the media representation. In these representations one may temporarily lose their imaginatively and emotionally and become a full fledged textual subject as to media's representation. If one need to argue for change, rather than deconstructing some of the myths of femininity that has lingered for

centuries, then they need to admit to holding a rational position from which they argue this topic.

NOTES

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CHAPTER - 3

Pornography

The ultimate denigration of woman or an expression of erotic possibility within the realm of fantasy ? The question of the power and permissibility of pornography has incited more debate and dissent, both public and private, than any other subject in the representation sphere. How do one define pornography ? How do one measure its impact ? Should it be banned ? Whatever standpoint one decide to take, it is in pornographic representation that female sexuality is most explicitly examined and laid bare, is the content of this chapter.

Pornography

It is perfectly possible to agree ' in one's head' that certain images of women might be reactionary or damaging or oppressive, while remaining committed to them in emotion and desire.

(Jean Grimshaw, 1988 in Jackson, 1993 p - 44)

Introduction :

Sexualization of Mass Media is a universally recognised feature of a contemporary capitalist culture. Since the 1960's sex in Media – Mediated Sex – has increased quantitatively as in qualitative terms, It has become more explicit.

The sub title Pornography and post modern culture, is chosen not just because of its pleasingly alliterative quality, but also because it seems so neatly to encapsulate one of the main themes of what follows. Pornography has emerged in recent years as a cultured category of significance extending beyond the connotations of "dirty rain coatedness" with which it was traditionally assaulted, to become a recurring cultural motif found in all manner of media representation, creative contents, and channels of discourse, pronography, and the pornographic, has become the focus of the wide-ranging debate about the role of mediated sex in our society, and the direction in which sexual culture is going. The debate has moral, political and sociological dimensions, and has increased in intensity as the conflicting trends of sexual liberalism, feminism and (reinforced by the discovery of HIV/AIDS) moral conservatism and retrenchment compete for space in the

public sphere. It is supported by millions of words of conflicting evidence and oppositional rhetoric presented in polemical trails, academic books and Journals, newspapers, articles, life style magazines and television chat show.

Pornography has also been in focus for discussion of the most important issues in sociology of communication; effects, like violence, that other category of representation with which it is frequently associated, the ongoing societal debate about, and fascination with, Pornography is largely the product of concern about what it does; to people who consume it; to the people who must live with the people who must live with the people who consume it, to those involved in its production and to the social fabric as a whole.

The cultural and sociological significance of Pornography, indeed, could easily justify a little placing it at the structural core of the research such as this one, concerned as it is with examining relationship between sexuality, the media and society.

I) The Feminist debate over Pornography

She was thirteen, she was at girl scout camp in northern Wiscousin. She went for a long walk in the woods alone during the day. She had long blond hair. She saw three hunter's reading magazines, talking, joking. One looked up and said; there's a live one. She thought they meant a deer. She ducked and started to run away. They meant her. They chased her caught her, dragged her back to where they were camped. The magazines were pornography of women she physically resembled blond, child like. They

called her names from the pornography : little Godiva, Golden Girl, also bitch and slut. They threatened to kill her. They made her undress. It was November and cold. One held a rifle to her head; another beat her breasts with his rifle. All three raped her – Penile penetration into the vagina. The third one could not get hard at first so he demanded a blow job. She didn't know what that was. He forced his penis into her mouth. One of the others cocked the trigger on his rifle. She was told she had better do it right. She tried when they were done with her they kicked her; they licked her naked body and they kicked leaves and pine needles on her. They told her that if she wanted more, she could come back the next day.

She was sexually abused when she was three by a boy who was fourteen. It was a 'game' he had learned from pornography. It seems really bizarre to me to use the word 'bay' because the only memory I have of this person is as a three year old and as a three year old he seemed like a really big man. When she was young adult she was dragged by men who made and sold pornography. She remembers flashing lights, being forced onto a stage, being undressed by two men and sexually touched by a third. Men were waving money at her; one of them shoved it in my stomach and essentially pinched me. I kept wondering how it was possible that they couldn't see that I didn't want to be there, that I wasn't there willingly.

She had a boyfriend. She was twenty one. One night he went to a stag party and watched pornography films. He called her up to ask if he could have sex with her. She felt obligated to make him happy. I also felt

that the refusal would be indicative of sexual quote unquote 'hang ups' on my past and that I was not quote unquote 'liberal' enough. When he arrived he informed me that other men at the party were envious that he had a girl friend to fuck. They wanted to fuck too, after watching the pornography. He informed me of this as he was taking his coat off; He had her perform oral sex on him ; I did not do this of my own violation. He put his genitals in my face and he said "Take it all". He fucked her. The whole encounter took about five minutes. Then he dressed and went back to the party. I felt ashamed and numb and I also felt very urged*[1].

The above statements are made in public forums by women to Andrea Dworkin. The women who made these particular statements are only few of the thousands of women that Andrew Dworkin has met, talked with and questioned ; Women who have been hurt by pornography. Since her book 1974 when her book "Woman Hating" was first published, women have been seeking her to tell how they have been hurt by pornography in detail, how much, how long and by how many. For many years, she heard tried to encapsulate here, the same stories, sometimes more complicated, sometimes more savage from thousands of women, most of whom hadn't dared to tell anyone. No part of the country was exempt ; No age group; no racial or ethnic group; no life style how ever normal or alternative. The statements she paraphrased here are not special, not mere sadistic; not chosen by her because they are particularly sickening or offensive. In fact,

they simply are what happens to women who are what happens to women who are brutalized by the use of pornography.

The Legal, Political and Social position of women and the regulation of women's lives have been major areas of moral and political struggle and debate since at least the seventeenth century. The claims that women could inherit property or have the vote or be paid the same as men in manual or professional occupations, have all been areas of moral and political contention in the world, Particularly, in the broad sense of 'rule by men', has been both a widely - accepted set Social, Economic, Political Legal regulatory practices and a set of cultural moral values, beliefs and symbolic representations in the world, for centuries.

These practices and values have often been linked to major religious world -- views, as in traditional forms of Christianity, Judaism, Islam and Hinduism. Feminism, on the other hand, has also been a multifaceted movement since the 17th century. Feminists have expanded the basic liberal idea of equality of all citizens (originally, of course, mainly men of property) So that it has come to be seen as increasingly applicable to women of all social classes and ethnic groups.

The first wave of modern feminism as a social movement can be traced back to the late eighteenth and the nineteenth centuries. The work of Mary Wollstonecraft, though critical of the subordination of women in marriage, for example, placed an emphasis upon the rational control of concern for 'fallen women'. Second wave feminism in the first part of the

twentieth, often accepted the legitimacy of separate spheres, whilst being concerned with advancing, economic and political –Legal rights for women, largely within a moral – Political frame work derived from revised forms of liberalism, with their emphasis upon justice, equality and reform through the legislation methods of Parliamentary democracy. More recent forms of feminism, the third wave feminism of the late twentieth century, while some continuing the liberal emphasis on equality and justice written advance forms of western capitalism often made a more sweeping and wide ranging critique of the patriarchal character of society and the many faceted aspects of women's subordination. This third wave of feminism has been more open to using other philosophical and theoretical frameworks to expand its case for a theory – grounded reconstruction of relations between the sexes; such as some forms of Marxism (in the tendency known as socialist feminism) and psychoanalysis (as in Juliet Mitchells much criticized work psychoanalysis and feminism)[*2]

Feminists have also established their over discursive formations which have been developed precisely as critiques of liberalism, conservatism. Marxism and Psychoanalysis, all of which have been seen as flawed because they remain reflections of patriarchal values and social cultural practices to varying degrees. For example, although early Marxism Promised a structural change in the economic, political and social position of women, it did so only by subordinating sexual and gender questions to the over reaching demands of class politics.

During the 1980's some feminists began to develop a critique of one major aspect of culture which seemed to them to epitomize the oppression, abuse of women namely Pornography.

Definitions of 'Pornography' are themselves always in contention what might appear to some as erotica harmless fun appears to others as an explanation in the form of pornographic representation of women's already vulnerable position. For some critics of western culture, the use of women in many widely disseminated advertisements, in newspapers, magazines and on the television, was seen as 'pornographic' because of the display of women's bodies in ways designed exclusively to incite, arouse or titillate men. In such pornographic representations, it is argued, men symbolically expropriated Women's bodies for their own pleasure in just the same way as, in the home, they exploited the domestic labour of women. The women in such images became objects subjected to the powerful gaze of the male voyeur, in much the same way as prostitutes were required to serve the sexual needs of their clients. This kind of Pornography, it was argued, not only demeaned and degraded women, but was also an implicit attack on marriage and the family. By setting women symbolically within the power of men, Pornographic images licensed the male degradation of and ultimately violence against women. Furthermore, the models themselves are seen as exploited paid less than the market price of the Photographs because the photographers, publishers, sellers and manufacturers of the images being advertised – all principally male –made a profit from women's

degradation while not adequately compensating them. The careers of these models is also short, the preference is given to the privileged youngsters and more sexually attractive women.

Although the term 'Pornography' appears to refer to the publication in films, videos, magazines, Photographs, etc of sexually explicit or arousing images of women, the term has been extended to include many aspects of what now posses as acceptable forms of advertising, much of which makes use of the sexually attractive and inviting female body.

The term 'Pornography' might also be used in a third way to refer to visual materials of a more sexually explicit type, involving some form of violence. Not only are 'Pornographic' materials available which show explicit sexual intercourse between women and men; there are also materials representing sado-Masochistic (S and M) type, in which violence of some kind appears to be being perpetrated upon a victim that is the woman in the scene.

American feminist writers, Andrea Dworkin and catherine Mac Kinnon had made a Powerful case for the regulation and control of all three forms of Pornography,they argued that legislation to regulate Pornography' was required on the grounds that: - - - - - Pornography is central to the way in which men subordinate women. Pornography, it is argued, both depicts and causes violence against women.' (1992 P. 5)*[3]

The meaning of the term 'violence' in this quotation is not as easy to decipher as one might think. Once one begins to think about the question

of why using violence towards another person is morally objectionable, outside of situations of organized warfare, the claim that it is undesirable because it denies the person hood of the victim seems persuasive. It is treating the other as an object for the pleasure of the one what is being done, even if this is done at one remove, as it were, by observing a film or a still photograph. The meaning of the term 'violence' is extended from direct physical force of some kind inflicted on another, to include almost any representation which has as its main purpose portraying the other as a fantasized object for purposes of sexual gratification.

In the Late 1970's the anti-pornography movement emerged in the USA, which become a dominant issue for feminists in the west in the 1980s. Unlike opponents of Pornography on the "Moral right" who object to it's sexually explicit nature and its lack of religious values, opponents object to the sexist and misogynist (woman – hating) nature of most Pornography which frequently depicts women as 'Commodities' for male consumption who enjoy being dominated and humiliated.

To the bewilderment of many of second-wave feminism's founding members (who were often ridiculed for their concern with their own orgasms in the seeking to liberate 'the suppressed power of female sexuality from centuries of male centered disclosures and practices) Pornography seemed to become the feminist issue of the 1980's. The women's liberation in the 1970's had indeed always been loud and prominent when it came to the critique of the sexism and exploitation of women in the media. After

Picketing the Miss world beauty contest as the decade kicked off, pin-ups, Pornography, advertising, text books and religious beliefs and imagery, all-with spray gun and paint-were declared " offensive to women ". In the 1970's feminists had failed to seek legal restrictions on Pornography and they had not seen it as in any way uniquely symbolic of male dominance. The virgin bride, the happy house wife, the sexy secretary, were all equally abhorrent with the state and judiciary so comprehensively controlled by men, obscenity laws were known in any case to have always served to suppress the work, If not jail the organizers, of those fighting for women's own control of their fertility and sexuality. Objecting to all forms of sexist representations, feminist then set out to subvert a whole cultural landscape of atrocities on women in special relation to Pornography, placed women as the subordinate sex.

In the mid 1970's the popular writing of Robin Morgan and Susan Brown Millers in the USA, which first made a definitive connection between Pornography and Male violence. It was in their writing that Men's sexuality was made synonymous with male dominance with Pornography Portrayed as the symbolic proof of the connection between Male violence and anti-Pornography. Campaigning was soon to become emblematic of this strand of feminism. Feminist redefined Pornography as material which depicts violence against women and which is in itself violence against women.

Andrea Dworkin's Pornography; Men possessing women is still the single most influential text proclaiming this particular feminist view of

Pornography, in which 'Pornography' lies not only behind all forms of female oppression, but behind exploitation, murder and brutality throughout human history. Along with catharine Mackinnon she defines Pornography as the "graphic sexually explicit subordination of women through pictures or words*[4]. Armed with these definitions they propose that any individual should be able to use the courts to seek financial redress against the producers or distributors of sexually explicit material if they can show it has caused them 'harm'. Even if it is not easy to prove conclusively a direct connection between the reading or viewing of pornography is harmful in perpetuating a system of ideas and beliefs which are constitute of male power. In other words at a less direct yet wider level, pornography harms women as a social group, by shaping male attitudes towards women and sexuality which are implicated in their subordination.

If one side we have anti-pornography and feminist, at the same time we have 'pro-sex' feminist, who contend that pornography benefits women, both personally and politically firstly it provides sexual information on at least three levels.

a. It gives a wide range view of the world's sexual possibilities. This can be even to basic sexual information such as masturbation, which seems to come less naturally to women than to men.

b. It allows women to 'safely' experience sexual alternations and satisfy a healthy sexual curiosity. In contrast pornography can be a source of solitary enlightenment. Pornography allows women to experiment in the

privacy of their own bedrooms, on a television set that can be turned off whenever she has had enough.

c. It provides a different form of information than text books or discussion. It offers the emotional information that comes only from experiencing something either directly or indirectly.

It provides us with a sense how it would feel to do something. The second argument is it strips away the emotional confusion that so often surrounds real world sex. Pornography allows women to enjoy scenes and situations that would be a mirror to them in real life, for the common fantasies of women is the fantasy of being taken of being raped. Here the first thing that one should understand is that a rape fantasy does not represent a desire for the real thing. It is a fantasy, The woman is in the control of the smallest detail of every act. Then the question to be posed is why would a healthy woman day dream about being raped? It could be perhaps by losing control she sheds all sense of responsibility for and guilt over sex. Perhaps it can be the exact opposite of the polite, gentle sex she has now. Perhaps it is flattering to imagine a particular man being so overwhelmed by her that to have her. Perhaps she is curious. Perhaps she has some masochistic feelings that are vented through the fantasy. Is it better to bottle them up?

In the third argument pornography breaks cultural and political stereotypes, so that each woman can interpret sex for herself. Anti-feminists tell women to be ashamed of their appetites and urges. Pornography tells

them to accept and enjoy them. It provides reassurance and eliminates shame. It assures women that they are not alone in their fantasies and deepest desires. Right there, on the screen are others who feel the same urge and are so confident that they flaunt them.

Fourthly pornography can be good therapy. It provides a sexual outlet for those who for whatever reason have no sexual partner. Perhaps they are away from home, recently widowed, isolated because of infirmity couples also use pornography to enhance their relationship. Sometimes they do so on their own, watching videos and exploring their reactions together. Sometimes, the couples go to a sex therapist who advise them to use pornography as a opening up communication on sex. By sharing pornography, the couples are able to experience variety in their sex lives without boring to commit adultery.

II) PORNOGRAPHY AS REPRESENTATION

When we talk of pornography as representation, the fact of representation needs to be fore grounded. Its not just dealing with 'contents'; sex or sexual practices do not just exist out there, waiting to be represented; rather, there is a dialectical relationship between representational practices which construct sexuality and actual sexual practices each informing other.

The spectators have become so accustomed to these forms of representation which have their own histories and the media plays a crucial role in these representations have their own convictions which have become

naturalized ; transparent apparently giving a key-hole view on make believe reality; reflections of reality literature and the visual arts are the expert domains of representation and they embody the history of the naturalization of the medium – Their concepts of realism have fostered our common sense attitude of dividing representations into form and content, medium and represented reality.

In the main stream cinema, magazines, pop music and video, advertising and fashion photography, images of sexuality and debate about their meaning abound key figures in contemporary popular culture Madonna and (the artist formerly known as) 'Prince' being notable examples have focused public discussion around the themes of gender and sexuality by manipulating symbols of both in their work.*[5] Women's magazines encourage the exposure and exploration of female sexuality in unashamedly graphic terms, while publishers find a ready market for books which address these themes, both in fiction and non fiction which are available across the world, new ones every month, women's legs are splayed, bodies presented in postures of sexual submission, display and access. These women are presented either as

a) Dehumanized as sexual objects, things or commodities

b) As sexual objects who experience sexual pleasure in being raped.

c) As sexual objects tied up or cut or mutilated or bruised or physically hurt.

d) As sexual objects who enjoy pain or humiliation.

e) Women are presented in postures or positions of sexual submission servility or display.

f) Women's body parts – including but not limited to vaginas, breasts or buttocks are exhibited such that women are reduced to those parts.

g) Women are presented as whores by nature.

h) Women are presented being penetrated by objects or animals.

i) Women are presented in scenario of degradation, injury, torture shown as filthy or inferior, bleeding, bruised or hurt in a context which makes these condition sexual.

This aim of realism is to obliterate our awareness of the media and its conventions and to make us take what is represented for a reflection of natural reality. Within this disciplines of the study of art and literature, cinema and photography, the analysis of realism and of relationship between form and content has long significantly advanced beyond this simple sketch. Yet the notions of 'realism' and the 'form' and the 'content'. Still have a firm hold upon the spectators common sense responses. They are at the bottom of the content orientation towards pornography. (The focus on Sex) They are at the bottom of our easy division into fact and fiction and they are at the bottom of the official news paper policy of professional organisations of editors and journalists claiming to produce neutral unbiased, objective of transparent reporting to hold up the mirror of events to the reading public.

It is for this reason that a more elaborate analysis of representations needs to be brought to bear in a feminist analysis of pornography.

All of this has been taking place in what one may call a 'post modern' is a useful adjective to describe a climate in which images of sex and gender are being invested with new significance ; in which significant dictionaries, such as those between 'Low' and 'High', 'culture' and 'Pornography' and 'erotica', passive feminism and active 'Masculine' are being challenged ; and in which established world views and ways of seeing feminism in particular are undergoing internal fragmentation and restructuring.

III) PORNOGRAPHY AS AN INDUSTRY

Pornography is an eight – billion dollar – a year, Industry of rape and battery and sexual harassment, an Industry that both performs these abuses for the production of Pornography and targets women society wide, Rape is involved when women are coerced into pornography with "smile", or "I'll kill you ' : This is also an industry that sets women's value in terms of their sexual accessibility and use.

Most of the pornographers are small-time pimps or big time pimps. They sell women; the real flesh and blood women in the pictures. They like the excitement of domination ; they are greedy for profit ; they are sadistic in their exploitation of women, they hate women and pornography they make is the distillation of that hate. The photographers are what they have created live for themselves, for their own enjoyment.

Even with written pornography there has never been the distinction between making pornography and the sexual abuse of live women that is taken as a truism by those who approach pornography as if it were an intellectual phenomenon. The Marquis-de-sade, as the worlds foremost literary pornographers, is archetypal. His sexual practice was the persistent sexual abuse of women and girls, with occasional excursions into the abuse of boys. As an aristocrat in a feudal society, he preyed with near impurity on prostitutes and servants. The Pornography he wrote was an urgent part of the sexual abuse he practiced not only because he did what he wrote, but also because of the intense hatred of women that fuelled the one, also fuelled the other; not two separate engines, but one engine running on the same tank. The act of pornography and the act of rape were waves on the same sea, for the victims however it reached them, a tidal wave of destruction. Pornographer's who use words know that what they are doing is both aggressive and destructive sometimes they philosophize about how sex inevitably end's in death, the death of a woman being a sexual beauty as well as excitement; Pornography even when written, is sex because of the dynamism of the sexual hatred in it and for pornographers, the sexual abuse of women as commonly understood and pornography are both acts of sexual predation which is how they live.

One reason that stopping pornographers and pornography is not censorship is that pornographers are more like the police in police states than they are like the writers in police states. They are the instruments of

terror to the victims. What police do to the powerless in police states is what pornographers do to women, except that it is entertainment for the masses, not dignified as political writers do not do, what pornographers do, Secret police do, Torturers do. What pornographers do to women is more like what police do to political prisoners than it is like anything else; except for the fact that it is watched with so much pleasure by so many. Intervening in a system of terror where it is vulnerable to public scrutiny to stop it is not censorship ; It is the system of terror that stops speech and creates abuse and despair. The pornographers are the secret police of male supremacy keeping women subordinate through intimidation and assault.

Here the researcher would like to quote a case from FACSE (Forum against child sexual exploitation) which was reported in IAWS news letter of April 2001. An elderly Swiss couple Marty aged 51 years and Lily aged 56 years were red handed by the Bombay sleuths of the crime branch. The couple had lured two girls aged between nine and eleven years of age for child pornography. Inquiries revealed that the couple had been coming to India almost every year for the past 10 years for the purpose of making pornographic literature in the city. The couple were also showing the children then so called "blue films" and asking to act it out with this particular couple. They would lure the children with bagful of gifts such as clothes, toys and games, electronic items like tape recorders, watches, musical toys and others very attractive items.

The room which was seized contained lots of sweets, chocolates, dry fruits, canned juice etc. There was also a lot of lingerie for children, which was very lacy and the type made for sexual provocation.

This case brings before us an awful horrifying truth of child pornography and trafficking of children.

How can one begin to address the explanation and enslavement of women and girls by local and global sex industries? How can one end sex trafficking? To begin, one must take the following steps.

1. Recognize that sex trafficking sex tourism, prostitution and other forms of sexual exploitation are inter related practices of gender based domination and courted that every woman and girl has a right be free from sexual explanation.

2. Educate legislators and policy makers NGo's and the public that all forms of sexual explanation whether the result of force, deception or poverty and social inequality are practices of discrimination and human rights violations.

3. Advocate for local, national, regional and international law enforcement strategies that penalize sex industry profiteers and consumers which decriminalizing their victims.

4. And finally, urge governments and social service agencies to develop and or expand shelters and counseling services, medical care providers and legal services for all victims of male violence against women including sex industry victims and survivors.

The explicitness of film and video pornography, like that of magazines varies from culture to culture. In India only soft core material is legally available viewed in adult cinemas, rented from video stores. The form of filmic pornography has developed from the stag reels which first began to circulate in the late nineteenth and early twentieth centuries to full length feature films.

In Kerala sex films in Malayalam flood the theaters. Just a handful of ingredients are more than enough for a clutch of film makers in Kerala to satisfy the insatiable hunger of voyeuristic viewers For example the thumping success of few movies like "Kinnaro Thumpikal" (Love birds) and "Neelathadaka thile nishalpakshikal" has taken industry watcher's by surprise and has left aficionados panting for more. Today, there are some twenty similar films in making with just a bare minimum, a steamy script required ; 16 mm camera and a bungalow far from madning crowd and of course to name few heroines like Shakeela, Neelam, Banu, Rekha, Jyothi are ready to bare there assets. (See Appendix pg – 1)

According to Shakeela who has some ten films in hand says " I am asked to be sexy in a very beautiful and attractive manner, as long as there is no vulgarity, there is nothing wrong in sexiness*[6].

In the late seventies sex films had uncouth frames, gaudy background and illogical scenes and these films surfaced quietly at B-grade theaters. Where as the present crop of sex films is however different because they follow a marketing strategy similar to that of main stream

productions, apart from these, films have tremendous Pre-release publicity, complete with glossy posters and are released in A-class theaters.

Explaining the success of the new releases, J. Prasad director of "Kinarathum Pikal" says, "My film was an attempt at creating a sexy ambience through the depiction of adolescent passion. That is an attractive presentation of sex rather than some bedroom or bathroom scenes." Venu B Pillai, director of "Neelathada Kathule nishapakshika" is also of the same opinion: "My film has a theme deeply rooted in sex but I have shot it without compromising on technical quality and with aesthetic frame*[7].

An interesting point to be noted here is most of the porn film makers make use of the facilities available from the state film owned Chitranjali studios. The censor board refuses to give a screening certification in most of the new porn movies, but yet the crafty directors and producer's change the script a little bit so that some steamy scenes are avoided and then put a new title and submit the film to the censor board. Once the film is passed, bit can be suitably added later in the theaters.

There is no difference even in the mainstream cinema where Karishma Kapoor steamy star of the 90's has one thing in common with Khushwant sing, steamy scribe from the 70's both cite Khajuraho, Konark and the Kamasutra in defense of pornography. Singh dismisses the kamasutra as "a truly silly book" while Kapoor insists that the song sexy, sexy, sexy was pictured with a completely pure mind". In fact, she goes one

step further to claim that "compared to MTV her songs are like bhajans" pornography then, is in the eye of the beholder.

The next contention in pornography is the pornographic advertising much of the most bizarre and deprived material in most of the pornographic magazine is contained in the advertisements which occupy a major proportion of all titles. These advertisement pages are devoted to the advertising of telephone sex lines, video's and magazines obtainable by mail order or from sex shops, sex aids and lingerie and contact addresses*[8]. These very expensive, commodities are usually presented as being even more 'explicit or 'hardcore' than the magazine in which the advertisement appears. Telephone sex lines promising 'anal sex' and 'golden showers' are common, for example both practices in which no other ordinary magazine will describe in pictures or in words. If the phrase "Spiral of depravity" has any value as a description term, It may be applied to these advertisement which, as the general sexualisation of the culture proceeds, must entice purchasers for their products by seeming to offer even more authentic 'hard core' material.

IV) Pornography and new technology

No account of the pornography industry can neglect to mention the close connection between the spread of sexually explicit material in capitalist societies and the invention of new forms of information dissemination as Pat Califia has observed, "new technologies are always used for sexual purposes each new means of circulating information and images has increased the

market for pornography, essentially by making it more accessible for private consumption, video technology has also democratized if that term is appropriate, the production of pornography. Many people use video cameras to make pornographic recordings of their own sexual behaviour, for their own private use. Independent film makers and production companies exploit the relative cheapness combined with high quality of current video technologies to produce 'alternative' pornographies for sale and distribution in a commercial context. In this sense technology has shaped and goes on shaping the structure of the pornography industry the make up of its audience, and the context of what is produced as well as making censorship more problematic. In time magazine a Carnegie Mellon study on "Marketing of pornography study on the information super highway formed the basis of a cover article on the growing use of internet to circulate sexually explicit text of pictures among computer users and children in particular hence intensifying pressure from the congress to censor the material. British journalist followed the time piece with articles of their own relating to the findings of the Carnegic Melan study to the UK context (Lloyd C Some thing nasty on the internet the Sunday times, 2 July 1995)[*9] Each of the articles acknowledge that cyber porn is a major dimension of the on going information revolution and that of censorship, even if desirable from the moral perspective, was difficult to impose on such an open, interactive system. As to the context of cyberporn, It was similar to (indeed,

frequently plagiarized and pirated from) that available on other more conventional means of pornographic communication.

Like home video before it, accessing pornography on the internet has the benefit for those respectable members of society who prefer not to frequent the combat zones and sex shops of the inner cities of privacy (a computer terminal and a darkened room are all one needs) safety (HIV is one virus which computers are unable to transmit) and user – friendliness (Many of the cyber porn services offer unprecedented select ability of materia!) For all these reasons and not withstanding the ability of unsupervised minors to access it, the internet can be expected to increase in importance as a means of disseminating pornography.

V) Active subordination of women

In the present/current context pornography involves the active subordination of women in its production, whether relating to a woman's body as to what is done to it; and the language ascribed to as her speech, which is then protected as his speech, not less; This kind of formulation denies the human being in the pornography and the activities necessary to produce the representation.

These representations of women in pornography are actively subordinated in the production. Many women are coerced into the production of pornography by way of the industry or through their personal relationship. More over pornography claims to accurately represent women true identities, sexualities and desires which is an obstacle to recognize the

active subordination of women) While young girls and women do make decisions and thus "choices", to enter prostitution/or pornography, the context is not of economic and social opportunity and freedom; as to where anti pornography feminists point out, that these women (usually when they are children or adolescents) are coerced into pornography because of poverty or incestuous assault, rape and battery. Here they sell inter racial fantasies to sub urban business men : night clubs and here they are exploited by the Pimp, the Peddler and the Police. Some young women get in to it because they are running away from sexually and physically violent homes and are picked up by the pimps or pornographers offering them food, shelter, promise of love, and a home. Some get into it because they are prostituted and forced into pornography by their, uncles, husbands, brothers or lovers who act as their pimps, the pornography made of them is often used to blackmail them into continuing their life in the industry. Some others get into it because they are attracted to the promises of glamour, adventure and excitement offered in media depictions of women in the sex industry. Some others get into it because they internalize the shame and inferiority associated with the sexual abuse they have experienced and come to believe that their bodies and sexuality are their only means of survival.

(A major barrier to recognizing that the production of pornography involves active subordination is that many believe that the sexuality presented in the pornography is the authentic sexuality of the women in it. The information, stories and scripts accompanying the photographs are

often written in the first person and the consumer is led to believe that the sexuality presented is consistent with the woman's own individual identity and desire. Such beliefs are responsible for the dismissal and denial of women's claims of harassment, coercion, abuse and violence within and outside the context of pornography.)

The ordinance recognizes the realities of women's lives and the context for many women's participation in the making of pornography. A person can seek monetary damages from the pornographers as well obtain an injunction to stop the further marketing and distribution of the specific pornography made of a under conditions of coercion, intimidation or without her knowledge. This is crucially important because the continual marketing distribution and consumption of the pornography perpetuates the woman's victimization and abuse. The ordinance also recognizes the situation of women whose lover's husbands or fathers, for instance, have taken pictures of them with out their consent and then sold them on the market or women who are photographed or filmed while being raped by stranger and find that the photographs are being sold on the market as pornography.

Anti pornography feminists conceptualize pornography as an active process, not as an artifact or object, while defining pornography as action, not speech. According to Dworkin " When pornography is photographic, it is indisputably action. It gets perceived as speech because the woman in the photograph is effectively rendered an object or commodity by the pornography; the perception of the photograph as speech itself denies the

human status of the woman in it. The so called speech belongs to whomever took or sold the photography - the pornographer not to the woman used in it, to whom things were done as if she were an object or commodity, and who indeed continues to be sold as an object or commodity. The woman is excluded from recognizably human dialogue by the users to which she is put".

The anticensorship feminists rarely address the issues raised by anti pornography feminists concerning the process of production, except to rely on the argument that women are exercising free choice to have "career's" in pornography. They minimize the conditions of coercion, abuse and violence. When challenged with evidence about economic, physical and sexual coercion they argue that pornography is representation, images and artifacts, not reality; if a woman has been coerced, the problem is the coercion, not the pornography. They fail to recognize the impact of the consumption and distribution of pornography made of women against their wills on the women themselves and on the consumer's of pornography. Who come to believe women "choose" to be harmed in these specific ways.

The ordinance recognizes the harm to women when pornography is forced on women in the work place in education in the neighborhood, in the home, and in the context of therapeutic relationship by doctors, psychiatrists or therapists and when it serves as a major source, motivation and guide for the man (and woman) who are perpetrators of violence against women.

In the context of education and employment for instance, the forced presence of pornography significantly undermines women's efforts towards gender equality and human respect among peers. It contributes to a hostile and intimidating environment for women, which can result in poor job or academic performance, a high drop-out and turnover rate, and a generalized lack of initiative and confidence among women. Pornography is also used in the home in the context of intimate relationships to intimidate harass and abuse women and children. The use of pornography can be by their husband, lovers or boyfriends, this can damage their feelings of self worth, confidence, sexual identity and equality within these relationships. In addition, pornography is often used to season young women into prostitution, and to manipulate, justify, intimidate and force children to perform sexually for adult men, including fathers, ministers, brothers and uncles.

In each of these cases, pornography damages women's physical lives as well as emotional and intellectual lives women are very much defeated by pornography when it is used against them in their public and private lives. These harms are generally not recognized by the law, and the impact on women remains invisible, because the harms are interpreted as personal problems and trivial and insignificant. Moreover, because pornography is understood as speech and the issue as one of individuals privacy, its specific use and abuse with respect to women affected by this consumption, whether in private or public, is not part of the discussion.

The 'Anti censorship' and 'Pro-sex' feminist, separate pornography as image and representation from its consumption and use. They ignore or dismiss the testimony of women speaking out about the effects of pornography in their private and social lives and of professionals who work with victims and perpetrators of sexual violence. They claim that the pornography is not connected to the abuse. They seek to damage the credibility of the testimony and analysis by saying that it has anti sexual undertones and is linked to a repressive morality, rather than a feminist politics. For this reason, they dismiss the evidence by claiming that then women (and men) are intolerant and sexually repressed they also criticize the methods used and the inferences drawn between the anti pornography feminist. They characterize the data presented by these feminist movement as 'highly selective and grossly distorted and as being "limited to studies of a narrow class of violent imagery."

They also dismiss the testimony of survivors of the production and /or use of pornography and the related testimony of workers and activists in the field as anti sexual, they participate in the cultural and societal denial around women's claims of sexual coercion and violence. They seem to collide with the male " sexual liberation " agenda that says women are merely acting out of their sexual repression and morality and thus their interpretation is suspect or that women are making false accusations about the role of pornography in their abuse.

In contrast, anti pornography feminists believe the stories of women who have been victimized. This is partly because they conceptualize the consumption and use of pornography as practices, integrally related to attitudes, behaviour and human relationships, rather than as images and representations consumed by individuals in the context of private fantasy, completely separate from social relations.

Any one can see that much pornography represents a sexuality in which women are passive and men action and women are desired and men desire. Pornography does contain stereotypes of women which feminism wishes to challenge. In this respect it is similar to many other genres from renaissance painting to vogue magazine, which have been subjected to feminists critiques. This is not to say that pornography is good, simply that most of it is no worse than a great deal of the rest of the patriarchal and misogynist culture which it reflects.

The devices used by pornography romantic novels, advertising and soap operas contain significantly similar elements, all of which contribute to the extension of a pornographic perspective on women and on sex. There is no doubt that these dominant meanings may be resisted, but they are voraciously consumed contributing to a circulation of images of women which are profoundly antithetical to feminism. Such a proliferation demand an alternative feminist voice, yet feminists do not have wide spread access to popular publishing and television to promote alternative accounts. This inability to gain access to an equally popular voice or medium has,

strengthened the appeal of legal reform as a mechanism for both becoming heard and attacking the perceived problem. It is undeniable that it is the pornography as violence approach which has succeeded in bringing a feminist perspective on pornography into a public domain through this route.

Laws of censorship, whether civil or criminal, hardly seem likely to solve women's sexual oppression if the history and current practice of law provides a basis of evaluation arguably one should rely on what they know about the law operates rather than on an optimism that new laws will somehow operate more efficiently in future. The reliance on law as a solution optimizes the cliché of hope triumphing over experience. Feminists should look to law more as a site or public domain in which feminists voices can be heard and become influential, rather than as the site of a solution to a problem over which feminists themselves still disagree.

Finally one can conclude pornography to be a violation of civil rights the civil rights of women and children primarily, but of every one who is hurt by it on the basis of their sex pornography is a major social force for institutionalizing a sub human, victimized and second class status for women in any country.

NOTES

*1.Duthan – From the new introduction to pornography ; Men possessing women, PPXiii-XI

*2. Thompson, Kenneth – Media and cultural regulations Pg-84

*3. Ibid - 2 – Pg 87

*4. Kinnon Catherine Mac – Feminism un modified – Discourse on life and law Pg – 108

*5. McNair, Brain – Mediated Sex : Pornography and Post modern culture – Pg – 97

*6. Week Magazine Pg-64-65

*7. Ibid -6 – Pg – 65

*8. Cornell, Drucilla – Feminism and Pornography Pg- 110

*9. Ibid -5 Pg-205

CHAPTER - 4

Advertisement - Herself appraised

In this chapter, the researcher broad lines into how advertising has become such a major force in the Indian scene. Its pervasive and persuasive character, and its social responsibility becomes a matter of concern. Its contents and forms (femininity) as used by the advertising agency have become a subject of force controversy. The advertisers aim is to sell, but at what, and at whose cost ? How concerned is the advertiser about the direction which society's value systems must take ?

Advertisement - Herself appraised

If men could see us as we really are, they would be a little amazed, but the cleverest, the acutest men are often under an illusion about women : They do not read them in a true light; they misapprehend them, both for good and evil; their good woman is a queer thing, half doll, half angel; their bad woman almost always a fiend. (Charlotte Bronte, Shirely – Quoted by Pam Moriss, Literature and Feminism, Oxford Blackwell, 1993 pg 13)

"Advertisers have gone to town on the "liberated" theme using it to sell everything from kitchen units, to jeans and perfume. In her book Decoding advertisements, Judith Williamson explains how advertisements become ' hallow out systems of meaning ' all the more successfully when they are dealing with something which is hostile to advertising itself.*[1]

It is a well known joke in Britain that in the weeks before Christmas the queues in Marks and Spencer consists of men buying their partners or wives exotic underwear; and in the weeks after Christmas they contain files of weary women exchanging these for cotton knickers or thermal vests*[2]. However true or apocryphal this is, it encapsulates the long standing mismatch between men's fantasies about women's bodies, and women's resistance to having their femininity and their sexuality defined through masculine discourses. In this chapter, the research will investigate both the popular discourses of women's sexuality and women's bodies in

advertisements, and the extent to which these are now becoming the site of a struggle against masculine definitions.

Our society, like all other cultures, the world over is patriarchal. The military, the industry, technology, universities, science, political offices, finances, in short, every avenue of power within the society, including the coercive force of the police is entirely in male hands.*[3]

The quotation above illustrates the spectrum of meanings given by feminists to patriarchy. The universal social domination of women by men, family relationship where men, police, women's child bearing activity and sexuality, economic relationships, media personnel's, legislation's both administration and otherwise , where in men exploit women's labour without doubt patriarchy has been the key concept used in the feminist critique of other types of social, political, cultural theorising.

Women since the late 19th century have been particularly associated with consumerism. In the early decades of the 20th century the developing arts of retailing and advertising were attracting a predominantly female clientele, marketers and advertisers became significant definers of the 20th century women's desires and aspirations. The media's interest in attracting women as readers or viewers was often motivated first by their perceived commercial value as consumers.

The gender perspective on advertising is dual. Advertising is a short hand form of communication that must make contact with the consumer

immediately establishing a shared experience or identification perhaps the best known way of advertising is by using stereotypical imagery.

There is overwhelming evidence that advertisements present traditional limited and often demeaning stereotypes of women and men. It is recognised, of course, that stereotypes in advertising can serve a useful function by conveying an image quickly and clearly and that there is nothing inherently wrong with using characterization of roles that are easily identifiable. However, when limited and demeaning stereotypes are as pervasive as those involved in advertisings portrayal of the sexes. It becomes important to question whether these stereotypes might result in negative and undesirable social consequences.

It becomes mandatory to review the concept of femininity and examine the influence that have become important in sustaining the myths of femininity in advertisements, underlying in the following discussions.

I) Redefining femininity

In the mainstream women's studies the issue of gender, focuses on the unequal position of men and women within the social structure . Key areas investigated include the family, work pay and sexuality. The devaluation of women's role, whether as mothers, wives or workers has been a central concern. For the feminist, femininity is acquired and reproduced through socialization and the development of self concept. Real – life role models, the exposure in childhood to forms of activity and play that naturalize gender divisions, and the influence of the media and other

cultural forms, encourage men and women in adult life both to adopt behaviour that reinforces gender-specific roles; and to internalize the appropriateness of this as part of their own sense of identity. The concept of the stereotype is used to criticize the reduction of the three dimensional quality of the real to a one-dimensional and distorted form, particularly when the group being stereotyped is already in a disadvantaged positions, the stereotype intensifies the offence. From bra-burning feminists to house-proud housewives, from sex-crazed seductresses to neurotic career-women, the advertisements regularly serve a menu of female stereotypes that stimulates misogynistic taste buds yet, as Tressa Perkins points out stereotypes survive by undergoing change and by convincing us that they are not entirely false, but contain a 'Kernel of truth' like ideology, the stereotype works by being plausible, and by masking its own value system. Those who criticize the limitations of the stereotype often also demand a wide range of position role models, especially for groups that are denigrated or marginalized*[4].

Tracing dominant stereotypes historically is more helpful in revealing changing ideologies. Why the vamp should have been popular in the early decades of the century, the 'dumb-blond' in the middle and the 'superwoman' in the last quarter, are issues worth exploring in the quest to understand how myths of femininity have changed. Equally revealing is the continuing imbalance in both the extent and quality of male and female stereotyping in media constructions. Stereotypes of men (eg Machomen)

may elicit negative emotions but they do little to dent male authority. Even the ' new man' stereotype far from weakening male power has been cynically viewed by some critics as an attempt to shore up masculinity's defences against the erosion of feminism.

As early as 1920's long before post structuralism had been heard of advertising was constructing multiple possible identities for women in an effort to enhance their spending power. Women who saw themselves as self sacrificing mothers and as occasionally self indulgent pleasure seekers were going to be better consumers than those who related to one person only. Where consumerism saw increased purchasing potential feminism saw the creation of a multifaceted and artificial feminine mystique.

Advertising discourses has evolved a personal style of appeal, or personal mode of address, to their assumed readers. Where as in everyday life one adapt the ways they talk according to their knowledge of the people they are speaking to, being playful or ironic with some and formal and serious with others, media modes of address have to rely on assumptions about their intended audiences. For this reason they have been described as addressing an implied, rather than an actual, reader and as playing a significant role in constructing subjectivities for the audience or readers. *[5]

With this background one come across three constructions of feminine identity dominant in advertising discourse firstly, the capable household manager; secondly the guilt ridden mother and the self indulgent women. These are not self contained categories of actual women, but

manufactured versions of feminine responsibilities or aspirations that had particular resonance for women of the period. While the first two principally speak of women in the domestic sphere, the pleasure – seeking flapper address a generation of young women exploring the new leisure opportunities of the period.

Capable household Manager

During last few years a number of developments conspired to redefine women's domestic responsibilities as a science or a skilled craft. Women had to be enticed back to the home, whether from their brief taste of industrial life, or from their pre-marriage employment in the professions, many of which operated a marriage bar. The growth of suburbia broke up women's traditional social net works and turned sparkling new homes into potential shrines, just as domestic servants became increasingly hard to find. If this was not enough to motivate a new ideological status for household management, domestic chores were potentially shrinking because of the increasing production of labour saving devices, and the growing availability of ready-made clothing and pre-packaged foods. While working-class women still juggled jobs outside the home with domestic responsibilities, unaided by either servants or electrical gadgets, middle class housewives were ready to take a novel pride in managing their homes with minimum outside help. Along with this the advertising discourses caught the mood. Using flattery to hail women as experts well versed in the finer points of household management. Advertisements for electric appliances turned the

housewife into a scientific educator, science was evolved repeatedly in advertisements for new cleaning agents. Advertising also acknowledged that women shared information and ideas as well as gossip. Household tips from female friends, relatives or named experts were regularly included in women's pages and frequently used in advertisements to endorse products of obvious commercial value, these also suggested a bank of feminine knowledge and information which was recognized and valued in no other public discourse of the time.

Science in the kitchen became symptomatic of modernity. Advertisements for cleaning agents particularly stressed the connection between the modern and the scientific. Women free from drudgery could enjoy the modern pastimes of the age. Repeatedly advertisements for labour saving machines such as vacuum-cleaners and other electrical appliances implied that the women released periodically from the kitchen would make more exciting companion. Men were cajoled to buy these electrical appliances to save their wives from the toil of housework.

Redesigning housework as scientific management did not quite succeed in making it glamorous but it did make it compatible within the spirit of modernism. The contrasting subjectivities of the "housewife" and the "new woman" could be blended into one, as a responsible woman, but here priorities were unashamedly conventional.

Guilty Mothers

While technology reconstituted housework for modernity, women's roles as mothers invited a more traditional approach. Women's capacity for guilt is ruthlessly exploited by advertisers even when the problem to be solved by the advertised product was woman's exhaustion, women were invited to take the blame. The tricky economic situation together with the growing attention to child psychology, provides a fertile breeding ground for material anxieties. The quality of nourishment mothers providing for their children is one of the worries advertisers encourage, especially in advertisements for the new breakfast cereals and food supplements. Fears about hygiene is a second and potent source of concern. Since germs, as advertisers frequently emphasize are invisible, the housewife could never be totally sure that she had exterminated them. The victorian moral crusade has moved unceremoniously from the temperance hall to the kitchen floor. Experts and advisors are frequently quoted within the advertisements, encouraging trust. Doctors are favoured source of confidential advice –with such support, women could embrace the caring burden with confidence and enthusiasm.

Self indulgent women invading the public sphere

For the new generation of cosmetic and luxury products coming into the market, from 60's onwards a thoroughly modernist version of femininity needed to be constructed. Women from 70's to 90's onwards loved to enjoy and indulge herself, participating in sport, dancing or driving open-topped

motor cars. Her spending power is earned by working in the public sphere, most probably as an office employee, or sale assistant with bobbed hair and clothes which gave an androgynous look to here svelte figure.

For the advertisers of the expanding range of cosmetic and beauty products, or of artificial fabrics such as Lakme, Ponds, Rayon etc, these women became the ideal icons. The selfless concerns of the wife and mother is replaced by a self-directed attention to image. Soap advertising exemplified both approaches, with a clear dividing line between those brands destined to offer protection to others by fighting household germs and those guaranteed to stimulate personal fantasies. Bad breath, body hair and body odours were graphically depicted as major hazards to be defeated by the array of chemical remedies by nature could also be masked by seductive lingerie, silk stockings or careful attention to dress.

During 90's advertising was not, however, entirely impervious to the debate about women's changing roles and aspirations. Despite its reluctance to accede to feminist demands, the code for commercial advertising on Doordarshan did clamp down on the most blatant abuse of women's bodies as sales gimmicks for products such as motorcycles or industrial tools. More subtly, advertising itself began to take stock of the evidence that women wished to be regarded as individuals rather than roles. The tone was set by the up-beat modes of address in the new generation of 'liberated' young women's ,magazines like Women's era, Savvy, Femina, Elle-18, Cosmopolitan, Debonair etc. In most of these magazines advertiser's

addressed young women as unique in their style and aspirations encouraged wider consumption of cosmetics and fashion. By blending harmoniously with the environment and discourse of the new magazines, advertising also benefitted from the intimacy and trust that these publications established with their readers.

During this period many advertisements ignored feminism entirely, reproducing the caring images of good wives and mothers, or the sexually titillating images of women that were familiar from other media discourses of the decade. Most of the advertising remains uncertain about the direction that women themselves wished to follow. Confident that feminism was not the favoured route, they toyed with a variety of contrasting identities.

A new image that seems to be appearing is an ambiguous super-woman, mechanical, beautiful and too perfect. She can apparently do everything at home, still have time for the coffee break. Perhaps, hinted at in the background. She even works outside the home and of course looks cool and completely in control, enough to give normal woman a complex. While successfully selling a product, the advertisement may also be selling a product, the advertisement may also be selling an image- a set of standards that may not be relevant to a particular woman, and moreover this image is never natural and normal because no person can be a super human being. This image may make a woman feel that she is a failure or below standard and malign her psyche.

Feminist are questioning women's 'natural' talent for caring, and reconstruct it as a social imposition placed on women for men's convenience. Feminists encourage women to get out of the home to develop their full potential. While feminists criticism is targeted at the structural and social roots of the problem an unintended and paradoxical by-product was to lower the status of the domestic sphere. Initially derided by feminism, the area of fashion has been recently integrated within a feminist perspective (refer to refashioning the body). In contrast to fashion domesticity's subversive power appears restricted. If domestic activity is characterized solely as cleaning the toilet, doing the washing up, as endless cooking for unappreciative families or changing nappies on unresponsive babies, but more creative aspects of domestic life do exist, and are seen by some women who have chosen to stay at home, or who find domestic chores a relaxing alternative to work outside the home, as rewarding and pleasurable.

French novelist Annie Leclerec was attacked by fellow feminists for arguing in the 1970's that the denial of the pleasures of domestic activity owned much to the power of a male-led language to devalue women's interest*[6]. A similar point was made by British journalist Mary stolt, commenting on television quiz shows readiness to include questions on male hobbies (such as sports or wood work etc) but not on women-related domestic crafts such as embroidery etc.*[7] The former, she claimed, were regarded as 'general knowledge' the latter as too specific and esoteric.

Christine Delphy on the other hand, accuses Leclerec of ignoring the role of housework in sustaining women's oppression*[8]. While this is an important argument, it is not incompatible with recognizing the possibility of pleasure in domestic activity when that is consciously chosen by women rather than structurally enforced. In recent year women's creativity in crafts such as tapestry and weaving has been reclaimed by feminists anxious to ensure that these achieve the same recognition and status as traditional male-handiwork, but female creativity in domestic management continues to be seen as tainted by the pejorative connotations of the private sphere itself. In this sense, feminism and dominant ideology appear curiously united*[9].

Partly because of this problem, feminism gained limited support from those women who identified positively with the domestic sphere. Mistaking its attack on structural inequalities for an assault on their interests and pre-occupations, they felt doubly devalued; both by dominant ideology and by a movement purporting to support them. Advertising still anxious to sell domestic products primarily to women, was able to exploit these feelings and offer its own compensation. The reinstatement of the home was achieved in part by filling it with rounded human beings more emotionally complete than the stultified if glamorous models who, moved with the times. In the united states in particular this movement within consumer culture quickly infected other areas of popular culture – Dubbed 'new traditionalism', it has been seen as part of the backlash against women's advances.*[10]

Mothers were beginning to ask to be noticed, even if the sound-level had barely risen above a whisper. Changes in Flora Margarine advertising showed the trend. Its advertising campaign in the early 1980's became famous for persuading the public that polyunsaturated fats were much healthier than butter and addressing it to women's caretaking of family. In the later 90's the advertisement featured sensible-looking thirty something women photographed against a backdrop of fresh flowers. The verbal text took a different track. : I like the light, delicate taste of flora. My whole family does, but I have a much better reason for eating it. That reason is me. *[11]

The reason that was 'me' was concurrently being shouted from the rooftops in cosmetic and body product advertising. Within the domestic sphere traditionalism seemed hardly to have been challenged sufficiently to be dubbed already as 'new'. If there was a noticeable change in 1980's consumer signifiers of caring, it came through the depiction of caring men, rather than through a redrafting of women's role. But these caring was suggested either to be beyond them, or to be so simple that anyone could do it. Even although the appearance of men in the kitchen was to be welcomed, it perversely reinforced the belief that women complained unduly about their lot.

Within advertising discourses, the range of what it means to be feminine has been surprisingly stagnant throughout the century, despite the profound cultural and social changes, and despite the commercial

advantages to be gained from brand differentiating the consumer as much as the product what most clearly distinguishes the advertising discourses of the post modern era from their modernist predecessors is the jokiness of the approach and their willingness to cast women as heroines of their mini-narratives. It is difficult to describe either of these as a post-modernist development. Women's long history of acting as a depthless sign, responsive to masculine whim, makes her peculiarly resistant to sharp transformation from modernist meaningfulness to post modern emptiness. The fantasies in which she appears may have become more exciting, less mundane, as special effects and visual tricks replace the heavy handed techniques of early print advertising. But her Kaleidoscopic ability to whatever appetite the viewer fancies stretches like a continuum from the 1920's to the present.

What is new, however, is the advertiser's recognition that the perception of the viewer, has undergone a radical transition in this time. No longer easily coaxed to believe that her life mission is to scrub the grate or even to spend dreamy afternoons driving along country lanes, women, is assumed will now respond more favourably to constructions that collude, however superficially with their upbeat, outgoing perception of their lives.

Consumption as an activity presents a different picture, with sharper movement between modernist and postmodernist periods. Feminist cultural criticism has been quick to examine the degree to which consuming as something that we do, provides a space in the post modern era for transgressing traditional boundaries of sexual difference and for flouting

anachronistic notions of femininity*[12]. By focusing on texts, rather than practices, the researcher leave these questions on hold and will return to them particularly in topic refashioning the body, in considering the relation between women's practices and discourses of the body and fashion in contemporary culture.

II) Sexuality in Advertisements :

When feminism declared that the personal was political, it triggered a new interest in women's desires. If psychoanalysis was the main tool in the cultural theorists enquiry, a more populist approach was taken by Nancy Friday in her work 'My Secret Garden' in 1973, she documented the hitherto unspoken evidence of female sexual fantasies, relying to a large extent on women's own accounts. In the first volume she found guilt a major obstacle to free expression, turning the dominant voice into that of the confessional where as the second volume in 1991 titled 'Women on Top', gave way to confession and guilt to celebration of women's right to sexual pleasure. Here the author takes an uncomplicated and positive view of this, perceiving fantasy as a self-contained goldmine waiting to be quarried. *[13]

In particular if we question women's fantasies, where they come and who has shaped them, then it becomes more complex. If the formation of our fantasies is linked, as the formation of our conscious thoughts is, to the culture in which we operate, then the ownership and origins of women's fantasies become problematic. As Lisa Tickner points out, it is a mistake to argue that women's sexual feelings and desires were merely repressed by a

dominant male culture, when their very articulation was conducted historically in male terms. After centuries of male definition, women have difficulty for example in reclaiming the discourse through which they have been encouraged to think about their own sexuality. *[14]

Representation of female sexuality and body are areas that women practise as well as encounter daily in representational form. It is here that the sharpest mismatch potentially exists between women's experiences and the constructions of these, often from a masculine perspective in the mainstream media. Michel Foucault points out that both the practice and the representations are equally discursive. If we assume that discourse is like a socially and ideologically constructed palette from which we all select our colours, this makes considerable sense, but it is equally clear that there is a difference between painting our own pictures and looking at someone else's. This distinction acquires particular importance when what we construct from the palette is also a form of public communication while sexuality is primarily expressed in private, presentation of the body and fashion are increasingly recognised as public languages. *[15]

In comparison to the myths of femininity the mythology of female sexuality appears to have changed radically in the course of this century. One has moved away a considerable distance from the view that only 'bad' girls enjoy their sexuality. Yet questions of who defines and controls the discourses of female sexuality remain with fabricated first person accounts of women's sexual desires and pleasures occupying the pages of men's

pornographic magazines and scenes of lesbian sexual encounters or women masturbating appear as regular features in male pornographic films and videos, the battle for control in expressing women's sexuality offers more than usual opportunities for friendly fire.

One need to exercise the discourses through which female sexuality has constructed if they are to find ways of exploring what else, and alternatively, female sexuality might mean. In the ideological struggle, the major contestants for establishing the dominant discourse have been sexology, feminism consumerism and post feminism. These have impinged too, on our thinking about male sexuality, but our cultural habit of constructing the feminine as problematic tends to ignore this fact. In this way the discourses articulated through films or advertising especially have cut free of the shifts in the balance of power that would accompany discursive change in the non-fictional world.

Feminist writers such as Simone-de-Beauvoir and Kate Millett argued that sexuality was one of a number of key areas where women had to struggle to gain rights and entitlements if they were ever to establish their freedom from male rule. Their argument was political and structural. Neither proposed that wresting control of the orgasm from men provided a solution to women's problems.

The commodification of female sexuality occurred in tandem with the growing awareness of sexological discourses and the greater sexual freedom of a post-pill, pre-AIDS age. The uncertainties of feminism grappling with

the complexities of this area, presented little resistance to a predatory market place. When the sexologists placed female sexual desires on the public agenda, they released an opportunity that no creative advertising agency could resist. Under pressure from the feminist lobby to pay more attention to women's changing roles and aspiration, one of the advertiser's favourite tactics was to take 'desire' and depoliticize it, transforming a complex concept into a harmless signifier of lifestyle aspirations.

The history of young women's magazines since the 1960's indicates the uneven struggle between the discourses of the sexologists, consumerism and feminism. Addressing an individualistically minded readership, attracted by the aspirational quality of the glossy magazine, feature articles have tended to construct women's sexuality in post feminist terms, emphasizing pleasure and achievement over struggle and unfulfilled desire. This enables a consistent tone in the appeal to readers and advertisers. At the same time, problem pages have more pragmatically dealt with the downside of a revolution that has generated confusion as well as new possibilities. Although feminism has been an influence, it has been prone to co-option. Glossy Monthlies of the 80's onwards like Femina- contains an ad about Femina generation to be on stands, features a women with questions "Should I have baby, I'll make good mother, but I also like my freedom, no more latenights, will Rakesh make a good father ? My body clock is ticking away, what about my job ? Oh no, the 3, am feeds ! May be I need the discipline, measles, ace, puberty, Am I ready to be called "Mom" ? And will I

loose all the weight I put on ? May be I should get a cocker spaniel.*[16] (See Appendix pg – 2)

The other ads for cosmopolitan magazines to be on stands of March or May 2002 issues features a semi-clad women and a sexually appealing women respectively with the background text hightlighting in bold titles, HIS SECRET SEX WISHES – (keep the light on make some noises, plus two new hot zones), GIRL POWER – (from rags to riches, finance for first Timers and looking wow without busting the bank), BRITNEY SPEARS – (fun fearless female of the year) NEW Single Girl's Dating Diary.*[17] SUMMER LOVING – (Trace those ten lines, try an outdoor shower, dress in less, work up an appetite) SEXY SWIMSUITS – (Warning Dangerous when wet !), KATHRINA KAIF (The latest knock out) HOW TO TELL IF HE'S GOOD IN BED*[18].(See Appendix pg 3 & 4)

Along with these, other magazines like Debonair, Women's era, Fantasy exhibit a growing frankness about sex in their feature articles and advertisements and gave it a priority over domestic material, but the terms in which women's sexuality are discussed is not primarily those of feminism.

The formulaic nature of advice in young women's advertisement in magazines is often accompanied by disclaimers. Having established how young women might behave or consume, the magazine reassured the reader that she should follow her own inclinations. The post feminist woman is, after all, 'positive, powerful, sexy and strong'. The ability in the wake of sexual liberation to depict women as actively sensual is a bonus for agencies

searching for new methods of appeal. As women in advertising are allowed sexual fantasies, the voice that speak to these remains masculine.

In the 1990's the female voice is less coy. Some advertisers have awoken to the possibility of letting their women 'talk dirty' and express their own sexuality directly. Attitudes to male and female voice pitch have also been a peculiarly powerful tool in determining where and when men and women might be granted speaking rights within the media. Camouflaged as aesthetic rather than social judgements, these attitudes have been difficult to challenge.

Because of their generally higher pitch women's voices have been claimed to sound shrill, greedy and thin and connote unreasonableness, silliness or edginess. It is not accidental that the gender with the higher pitch should also be the one associated with hysteria. Lower pitched voices are estimated to be more authoritative, mellower and easier on the ear. Such generalizations over look the range of voice pitch in both sexes and fail to explain how men with relatively high pitch escape negative evaluation. They have, nevertheless, been extremely influential historically in persuading broadcasting controllers that women would make inadequate news readers, and totally unsuitable sports commentators.

The pattern of voice–overs on television advertisements highlights with particular vividness the different values placed on male and female voices. Male voices pre dominate, lending their authority to a variety of products, including many that men will rarely use. Female voices are

reserved for the 'soft' areas of baby products, washing powders, or in their most seductive timbers, for luxury goods such as chocolates or perfumes which are targeted primarily at male purchases. Operating often below the level of the listener's consciousness, advertising voice-overs provide a miniature snap-shot of the status of male and female voices in the media.

When one thinks about language, sexuality and gender, especially in relation to advertising, they are referring less to the grammar and structure of the language; more to the relative entitlement of men and women to speak up and be heard, and to define the world we live in. For this reason, it is helpful to distinguish between 'language' and 'discourse'. Language refers most appropriately to the self contained linguistic system of vocabulary and grammar. Discourse on the other hand, connects the pattern of words that one uses to systematic ways of thinking about the world, and sees language as embedded in ideology – language is not, on this model, a neutral or transparent tool. It already carries the imprint of our culture and its values, although we are often unaware of this. Overtly Sexist terminology is easy to spot. But the more subtle discrimination hidden within familiar phraseology can most effectively be exposed by applying a communication test. This works by taking one element in a communication, altering it, and then observing the impact of this change on the overall meaning.

One example to this direction is to change 'Gillette's' advertising slogan 'The best a man can get' into 'The best a woman can get'. While the best a man can get implies quality and excellence, the best a woman can

get suggests a second best, and even tawdry, product. Other few examples like

a. "Motherhood at home front is exciting".
b. "Being away from family isn't good"
c. "Women prefer happiness to career success"
d. "Women in work place are unhappy"
e. "Women prefer to be housewives"
f. "Kiss the DJ Good night"
g. "Nuke a few men" (advertisement for pettieons and lingerie) See Annexures
h. "Now your lips will give nothing away, at least until the guys get too close" (Elle – 18 Gellip colour)
i. "New hair, New look, New bra, And if he doesn't like it new boy friend" (advertisements for undergarments – See Appendix pg 5,6 & 7)

Substituting a single word produces a complete change of emphasis, not because the word change is dramatic in itself, but because the frames of reference and understanding through which one make sense of the words contrast sharply. Discourse like ideology, has most powerful effect when one is unconscious of its working. To explain why they have different reactions to these slogans, one needs to go outside language and consider women's historical and cultural accumulation of inferiority. Discourse is particularly relevant to an analysis of gender because it links language to issues of

power and the operation of social processes. Some feminists have wanted to go further than this and argue that language itself is intrinsically male, since men have historically set the rules enshrined in dictionaries and grammar books, obliging women.

One of the sharpest defences against understanding groups or ideas that challenge our prejudices and assumptions is to construct these as unknowable and mysterious. Both feminity, and more recently feminism, have suffered this fate. Freud's question; what do women want ? does not wait for an answer. Instead, it enables women to become the repository for male fantasies : either idealized as goddesses or dreaded as man-devouring monster. Since the domestic sphere is constructed as women's 'natural habitat, to appear enigmatic, woman has to be extrapolated from her familial context, or at the very least inhabit that space restlessly and uneasily. Her voice must either be muffled or misleading.

In fashion photography and perfume advertising often decontextualize their models, depriving them both of a specific setting and of individual personality features. The 'supermodel' and 'superstar' on the other hand, share the mystery of the flamboyant spectacle, teasing one with meaning before changing shape before their eyes. The femmefatale has been refashioned in the remake of the 1990's and joined by a new urbanized moral monster, mysterious in motives and irrational in her behaviour. Driven by a desire for a 'normal' family, the 'mad woman' descends from the attic into the heart of Indian domesticity. As women have in real life become

more articulate about their wants and desires, the cultural survival of the enigmatic woman poses particular questions. Is she still a blocking device, protecting audiences from acknowledging the variety of women's own agenda or in an age of post modernism, is she merely the ultimate simulacrum, meaning nothing, but fun to consume?

Central signifiers of women's mystery in a range of still images in advertising are dream like context, the coypose, the averted gaze and the wax-like obscene of facial expression. Each denies individuality, refuses access to the woman's own view of herself, and enables the looker to admire the woman as an aesthetic or erotic object, woman is removed from history, and becomes instead a symbol, a sign for something beyond herself.

By averting her gaze from the spectator, the woman in the still image invites speculation and possessiveness. Women and more particularly men can stare unchallenged. As John Berger points out, the oil paintings offers many templates of the poses still evident in fashion features, pornography and print advertisements. The de-contextualized woman, engaged in no activity other than narcissistic self-contemplation, evokes one's interest in narrative speculation unlike the male subject, often posed with the trappings of activity (such as dog, horse organ) the female subject of the oil painting offers few clues about her situation only her dress allows one to place her within the class system as lady or servant. *[19]

For woman to signify symbolically, her personality must be obscured. Facial expression as one of the key encoders of personality, needs to be

obliterated and replaced with a wax like mask. It is often assumed that older woman are excluded from advertising principally because their bodies are no longer aesthetically pleasing. Even if aesthetically pleasing. Even if aesthetic judgements could be easily separated from social influence, this view ignores the specific difficulty of masking the older woman's personality. Older faces, both male and female, have gripped photographer's and viewer's attention precisely because experience is etched on their faces. In the evolution of men's visual representation of women the repeated removal of history from the woman's face ensures that woman ceases to be real and becomes instead an approximation of the religious icon, offered for mysterious contemplation, even when sexual substitutes for sacred adoration.

Advertising in women's magazines still regularly present women in narcissistic poses, enthralled by their own mystery. Self-contemplation and self-absorption envelop uneasily between the contradictions of identification and voyeurism that Mulvey sees as characteristic of the male gaze.*[20]

Advertisements for women's perfumes typically zoom in on the facial close up, but thin partially obscures its features by means of tight framing or the graininess or soft-focus of the image – for example (1) Jadore – The absolute feminity – Christian Dior – Paris (2) ol-Zeroone trouble trap (3) The new fragrance for women- pacorabanne ultra violet (4) Gucci – Envy for men and women.

In the fashion features, as in the fashion-house advertisements, the more sophisticated the label, the more intense the sense of mystery. In teenage girl's magazines clothes are associated with activity and having fun. Models in these publications participate actively in dancing, jumping with joy and generally look vibrant and alive.

Fashion spreads in young women's glossies often allow a gap to open up between image and text, extending the enigma of the construction, but preventing us from taking it too seriously. "Rebellion" and "Revolution" appear menacingly in fashion features. The contrast between the image and the text renews interest in the riddle of femininity, posing sexuality against innocence, fragility against strength and vulnerability against self-confidence indifference – what is one to make of this post feminist puzzle ?

This puzzle leads to a question of ads like the recent close-up ad where the macho prisoner John Abraham last wish to kiss the exotic Vidisha Pavate before he meets his death and the LML ad – what biker's ride where it draws parallels between the contours of a woman and the LML bike. Other ads like IBAYA- a complete shop center shows a woman with a deep neckline T-shirt standing in a crowded bus and a man next to her peeping in the T-shirt and the words read "Think this is cheap ..... wait till you see our prices (See Appendix pg – 8 & 9)*[21]. Ad for Bilt coated paper shows a model who is semiclad and the review goes "we know what your'e thinking". (behind the paper is the word nice paper from Bilt) - (refer to Annexure)

In Economic Time 29 August 2000, an advertisement for ACI India's favourite notebook company brings out an ad where women sitting on the laps of men, the words read .....The ultimate Lap-Tops for whoever you happen to be (See Appendix pg - 10)

If there are the one side of sexuality being represented, the other being depiction of violence through sexuality. The idea that a motor oil or a beer sells better when it is preferred by a bikini – clad woman. Few years ago, Adam Condoms introduced a series of cartoon ads in which a cavemen armed with a club drags a woman away by her hair, presumably to a place where they can indulge in safe sex. Can we forgive the violence against the woman that the ad so clearly depicts because the product and the message are socially aware ? Could the same message not have been conveyed without the image of the woman beaten into submission ?

Most of the advertisements depict its male models engaged in leisure activities, whether sporting or musical guaranteed to retain their individualism. These men are alive, have personalities and display active and vibrant poses. Their identifiable roles and personalities provide a sharp contrast to the archetypal quality of the female model.

In Times of India (Bombay) 25th June 2000 brings out an article on the striptease sires vs Indian Moral code. The reporter Abhijit Majumdar's focus on two recent advertisements which created storms among the women's group and public, the first ad where Milind Soman and Madhu Sapre come clad in sneakers, python and embrace. Secondly, Dino Morea

tugs at Bipasha Basu's innerwear in an ad some of the prominent public spirited citizens view the indecent representation of Women Act and Section 294 of the Indian penal code are almost as ambiguous as obscenity itself.

According to Ammu Abraham of the women's centre feels the legislation is ambiguous and anything can be passed off as obscenity and further she adds "The police, lawyers and even the judiciary tend to take a simplistic view when the problem requires a more complex approach in terms of interpreting images. For instance, in a beach or swimming pool, a swim suit is absolutely relevant."

Pramod Navalkar, on the swimsuit aspect says "I don't find a woman in a swimsuit in a swimming pool obscene. A woman catwalking down the ramp can also look artistically pleasing. But if a woman goes around town in underwear, she has wrong things on her mind and is trying to pollute your mind as well." Further he says "an act becomes obscene when it goes against our upbringing of our culture. We should respect western culture but we don't need to accept it."

Hence there is a very thin line between what is obscene and the question what to do women want ? is not easily answered, any more than the question of what men want would be women, like men, are too diverse and multifaceted to possess some unified needs. Yet when women ask the question, it is inflected differently from the male conundrum. Women pose the problem to seek a solution, and to explore new possibilities. The utopian

belief of early second-wave feminism that all women's desires could be melted in the same pot has evaporated under pressure from women anxious to declare their difference as strongly as their sisterhood. But the project, now more subdued and less romantic, still survives. As one feminist put it, we can entertain the question 'what do women want ?.... now that it is we who are asking it.*[22]

In advertisement representations and in historical myth, women rarely have the opportunity to pose the question Pandora, like Eve, as Marina Warner points, becomes the agent of fatality through the desire she inspires, not experience*[23]. Equally significantly, both women were punished for their over bearing curiosity. Pandora, forbidden from tasting the fruit of the tree of knowledge, both broke the rules. As a result their deceptive beauty and desirability were to be blamed in mythology for the downfall of humankind and the introduction of misery, pain and hard toil into the world. Women in advertisement features still conjure up fantasy landscape where women appear exciting as in dreams, but voiceless to articulate their own demands or women is the beguiling and untrustworthy seductress punished for her incitement of desire, not its expression.

In some respect this pattern has changed, as the media have begun to acknowledge the existence of female desire. The new women of 1990's and 2000 know what they desire, and are willing to pursue it. Yet, there are limits here, too, women by locating desire solely in sexual fantasy, severely restricts the menu of what desire means, at the same time, gives the

impression of daring to break the taboos and speak the unspeakable. Women's teasing approach, her multifaceted, but never stable answer to the questions of what women want, like the contrast between the captions and the image of the advertisements in young women's magazines, recreate a mystery around female desire that allows it, too to be commodified and sold back to us.

III) Refashioning the body

Adornment of the body is an issue that blurs the borderline between representation and practice. In deciding whether to diet or not, whether to wear make-up or not, how to dress, how to style their hair, women are actively participating in a system of meaning – creation that also invites their response in magazines, advertisements and other media forms. It is this investment in appearance as a key identity marker that makes representation of the body a particularly crucial area for defining or re-defining femininity. Distinguishing virgins from whores; mothers from sexual beings, 'feminine' women from 'feminists', or, more banally, the beautiful and valued from the ugly and devalued*[24]. The body requires one to work at fashioning their own identity and to practice as well as respond to signification.

In recent years, the most optimistic writing on women and culture has come from a wing of feminist cultural studies that concentrates on what women do with media images and discourses, especially in the areas of fashion and bodily adornment and movement.

The body has historically been much more integral to the formation of identity for women than for men. If women had defined for themselves the ideals of their bodily shape or decoration, this would not be problematic. It is the denial of this right in the history of cultural representation, in medical practice, and in the multi-billion dollar pornography, fashion and cosmetic industries, that has granted women only squatter's rights to their own bodies. At the same time and increasingly since 1990's, the body as a sign has allowed groups threatened by cultural invisibility to assert their presence in innovation and striking ways.

The body's traditional centrality to feminine identity can be subdivided into a variety of codes of appearance; ideal bodily shape and size; appropriate forms of make-up and cosmetic care of skin and hair; and the adornment of the body through clothes and accessories. It is not the body, but the codifying of the body into structures of appearance, that culturally shapes and moulds what it means to be 'feminine'. For women, the relation between identity and the body may take many other forms, which are much less visible in the mainstream media. The impact of regular menstruation or the effects of the menopause; gynecological disorders that produce pain or discomfort, distortions of shape and bodily functioning produced by child birth or osteoporosis, the sense of loss ensuing from removal of breast or womb. What this partial list reminds us is that it is not the body as a functioning or dysfunctioning system that has been culturally related to female identity, but those aspects of the female body that are attractive to

men. In contrast, male bodies connote masculinity through associations of bodily functioning and performance (sporting or sexual) and of powerful and energetic activity.

Women have long been encouraged to view their bodies as intrinsically related to their sexual desirability. Female sexuality in media and advertising discourses, is normally perceived to end by the time a woman enters her forties. By associating sexual feelings with bodily perfection; the point of view remains firmly masculine where as man sexuality has floated free of the constraints of age, with concepts such 'virility' and 'potency' relating for the duration of a man's life to the energetic and active functioning of the body rather than its aesthetic quality.

For women, aging is constructed as a process to be feared and avoided as long as possible, while for men it often enhances status and prestige. The different cultural perception of the process of growing older by men and women has attracted considerable attention. Because of the close relationship for women between appearance and identity, the signs of aging trigger worries but loss of social value and esteem that have no equivalent for men (even hair loss- despite its more dramatic visual impact than wrinkles or greying hair – raises more mutual anxieties)

The fear of aging is stimulated by the glossy women's magazines and driven by advertisers of the multitude of products claiming age-delaying or even age- reversing properties. By the mid 1980's, skin-care products and eye gels were using scientific or quasi scientific discourse to sell themselves

to the affluent women reader's (most of these products were and are expensive), the traditional careers of other's are now invited to devote as much nurturing attention to their own skins. Preventive action was encouraged, as advertisers targeted younger rather than older women.

By employing quasi-scientific discourses these advertisements replaced skin-cares association with narcissism and beauty with an address to the post feminist women; aware, self-reliant and to king responsibility for her own future and well-being. The products long researched chemical structure also, of course, justified the inflated prices charged for the products. Caring for the body, a developing obsession of the 1980's, was never going to come cheaply as manufacturers took advantage of the new navel – contemplation, and the world's of sport and casual fashion became increasingly interwined. Cycling shorts and shell suits trainers and base ball – caps indicate how interwoven the connection between sport, fashion and identity became during the decade (19-20). A trend of 1990's that extended across the gender and ethnic boundaries, this syndrome had an added urgency for women.

In the medium of photography, the process of reclaiming women's bodies for the exploration of women's own experience is well developed, breaking down our voyeuristic inclinations by declaring openly that these are images of themselves, these photographs put subjectivity within the frame, and force us to explore our own relationship to the visual representation of bodies that we are more accustomed to viewing in objectified form.

The Ideal Body :

"Is it a conspiracy, unknown even to those who participate in it ? A whole culture busily spinning out images and warnings intended to keep women from developing their bodies their appetites, and their powers. *[25]

Each of us are born male or female, but not masculine or feminine. Our bodies are transformed into recognizably masculine or feminine bodies through various cultural disciplines and practices. Michel Foucault states that the discipline directed against us "produces subjected and practical bodies," docile bodies*[26]. If both women and men are culturally disciplined, how does patriarchal domination in corporate itself into our cultural practices to create the docile bodies of women as Sandra Barkty argues, women's bodies that are bodies more docile than the bodies of men ?" *[27]

In today's world, there is currently an emphasis on excessive thinness of women and girls. This obsession with the slenderness of female bodies which advertising both creates and perpetuates is an essential part of the struggle aimed at restricting and mobilizing women's lives within patriarchy.

Notions of the ideal female body have undergone a number of transformations through time. Again there is no parallel for the male body. In the historical period, as has often been pointed out, the ideal female body depicted in oil paintings and sculptures of the time, was full and well rounded. During 20th century, change has increased in pace, with the 1920's boyish image giving way in the 1930's to the slinker, bias-cut look, and

being reversed totally in the post-war 'new look' curvaceousness remained the norm through out the 1960's but rapidly gave way in the 1960's to the twiggy look, as hemlines rose dramatically and the age of the mini-skirt arrived. The ideal of slender body has remained supreme since then, although fashion continues to dress it up in novel and distinctive ways. The 1990's catwalk has seen the advent of the girlish, vulnerable look, with waifish bodies combining with sexually knowing faces to produce a disturbingly ambiguous image.

What is obvious from even this potted history is that versions of the ideal female body shape are interconnected with the evolving fashion industry. The ideal feminine body that advertising gives us today is one that is "absolutely tight, contained, bolted down"*[28]. Being there is not enough, one must be firm also obtaining ideal body becomes a matter of self control. Thin women are obviously in control, having mastered the intense discipline of dieting and exercise.

These days fashions antifat bias and obsession with thinness, so ingrained among those who make careers in the business, is looking increasingly like a blindspot, one that could ultimately short – change designers, retailers and even magazine publishers. While sales of size 0 to 12 have been flat or have grown modestly in the last two years, what is called the "plus size" market has surfaced as much as 18 percent. Advertising uses a multitude of technique to create perfect images of women's beauty for one's viewing. Body doubles and computer retouching

are two examples of how advertisers are able to manipulate images. The majority of women one see in magazines, music videos, and films do not appear in reality as they perceive them in media. One may believe they are actually looking at one women's body when they are actually looking at sections of three or four women's bodies which when sliced together, allows for the most desirable aspects of each women's body to be showcased. This effect produces one perfect image. How can woman achieve such entirely impossible standards of attractiveness? Young girls learn very quickly that they must spend much energy, time and money on achieving these standards.

Body Discipline :

The weight loss industry is now a thirty three billion dollar industry. Advertisements aimed at selling diet products portray food and the self as enemies and the diet products as our friends. Moralistic language is actually used to describe eating words such as "temptation" for calorie foods and "salvation" for diet foods/ products are often utilized in weight loss industry advertising , as most of the consumers are not told that ninety percent of those who lose weight through diet products such as pills, shakes etc gain the weight back including additional weight. The advertisements only tell us that "you can never be too rich or too thin," and perpetuates dangerous attitudes about food and body image because it is profitable for them to make women feel terrible about the bodies, and the majority of women do

feel this way. It has been documented that women are entirely more affected and tyrannized" by the slender ideal than are men by the beauty ideals in general.*[29] The prevalence of eating disorder is astoundingly higher among girls and women than among males.

Since the innocent need of the organism for food will not be denied the body becomes one's enemy, an alien being bent on thwarting the disciplinary project. Anorexia nervosa, which has now assumed epidemic proportions is to women of the twentieth century what hysteria was to women of an earlier day.

Eating disorders have most definitely become a trend among women and girls as they become increasingly conditional to lose weight (be in control), yet conditioned at the same time to be the best consumers they can be (allow themselves to lose control) This double bind tell's one should "lose control at the mere sight of desirable products" yet keep our "well managed self in which all is kept in order despite the contradictions of consumer culture."

In selling diet to women, discourses of looking after one self predominate positive terminology's of fitness and health and psychological well being mask the rigorous discipline required. Whether through physical working out or mind control, the rewards on offer are surprisingly similar enhanced self esteem, a better appearance and the ability to wear more fashionable clothes. By constructing the body as a work zone, women's

magazines encourage women themselves to perpetuate the objectification of their bodies.

The materiality of the body, which women feel to be such an intrinsic part of their own subjectivity and identity, becomes a detachable asset, malleable to whatever aspirational purpose post feminism woman chooses.

The 'feminine' forms of exercise reinforce the link between beauty and health, making both a matter of self discipline and will power and blithely obliterating the contribution of the individuals genetic make up. The collective nature of classes encourages women to survey their own bodies competitively.

Advertisers have also recognised the potential women to buy expensive trainers. 'Nike' has been particularly creative in its campaign to win its share of the market from competitors 'Adidas and Rebok'. Taking women's lack of contentment with their own appearance as its theme, it urges readers to make their body the best it can be for one person. Exercise and Fitness are the implied routes to self-satisfaction: Making the most of one self the advice – yet these advertisement too, which cleverly avoiding producing its own adult 'template of beauty,' reminds the reader that worrying about appearance, and trying to disguise the flaws, is the normal, if pathological , condition of femininity, For example 'Body Focus and Fitness and Health care centre'.*[30] (See Appendix pg 11)

While the female body remains an active battle field, fashion and advertisements are now at least languages over which the media have lost

full control. With the development of active sub cultures, competing sites exist for youthful alliances. It is easy to argue that in a world of material inequality, in terms of jobs, money, security, opportunity and power, the realms of fashion and bodily appearance form only a peripheral distribution from the claiming of real citizenship rights. Yet in a world that devalues permanent work, that focus the young in particular to forge their identities in other ways, and that elevates the world of entertainment and leisure into a significant means of exploring who one is, at least part of the political ground is shifting, questions of identity take on a new political urgency, and just on the margins. For women, more used to adopting their personal, and playing different roles at the same time, this situation may paradoxically offer richer opportunities than for men, Those who have been held by generations of myths to be unknowable, multi-dimensional but yet faceless, may be less perplexed by an era of uncertainty than those who always thought they occupied a still place in a turning world. If this is so, it makes for interesting times, culturally and politically.

IV) Globalisation and Commercialization in Advertising

In the present discussion of globalization and cultural invasion, the project of western modernity, which seeks to standardize cultural patterns, perceptions, expectations and responses in the third world, has remained central as its underpins the philosophy of consumer capitalism. In other words modernity as a grand system relies upon the efficient interconnections between world wide dissemination of global culture; late communication and

deregulated markets and free trade in the third world for the success of globalization. Thus, globalization; despite its obvious economic agenda, poses a serious threat to cultural autonomy as conditioning and fixation of human choice and value is a facilitator of economic process. The era of liberalization has forced an over hauling of the existing value system with a view to uplinking of the lasts of the average Indian, particularly the young and the adolescents in middle classes with those their counterparts in the west.

When one turns their attention to the likely effect of globalization on the social and cultural life of women, they are taking into account a dimension of this process which usually not properly discussed, although it is in no way less important than the economic dimension. This aspect of globalization pertains directly to advances made in the electronic media and information technology through satellite communication. It is through them that a strong reshaping influence on distinction national cultural identities is going to take place under globalization, women being a part of these identities are also likely to be affected by this in a big way.

Culture is a collaborative world of ideas, activities, processes, institutions and norms through which an individual recognizes, defines and affirms his or her human identity as an integral part of larger social group or collectivity. All existing cultures have evolved out of a slow process of historical development of these larger social groups of collectivities. Further more, each distinctive culture has not only a history but also a structure of

its own. Globalization through electronic media represents a sudden and powerful assault from outside on this structure without developing any alternative structure based on shared experiences of different groups and communities. As the distinctive cultural identities are generated, disrupted or flattened out, the resultant product does not represent a new cosmopolitan culture based on a synthesis of diverse elements through an interplay of shared values, ideas and modes of Perception. On the contrary, what globalization achieves through inflow of signs and symbols, narratives and icons beamed through the electronic media or projected through books and journals is basically hegemonization by in-corporation of the weaker cultural strands into the dominant cultural strand and a concomitant suppression or erasure of incompatible elements present in them. An important question worth analyzing is the impact of this new uniform cultural product, will have on the quality of life of the people who are being subjected to the hegemonizing pressure of globalization.*[31]

In the developing countries, this degraded consumerist culture, formed through homogenization of different cultural strands, is likely to produce a singularly obtuse and insensitive social environment. In the name of cosmopolitan culture, with or without nominal retention of a multiplicity of original strands, we are likely to receive a shallow consumerist package which had provided to the under privileged sections including women at least a minimal space for creative engagement and self – affirmation. Since consumerist culture is usually characterized by a narrow spirit of self-

centeredness which is reflected in the maxim "everybody for himself and let the devil take the kind most", "get rich quick" becomes the guiding motto in the social life shaped by the ascendancy of market forces. Under the influence of such a culture every relation ship tends to become a perfunctory and short lived engagement for momentary satisfaction. As a values of sharing collaboration and cooperation decline, tensions in society increase appreciably. For the weak and the under privileged, life often becomes what hobbies imagined it to be for man in the savage state, that is, "nasty, brutish and short".

Women being among the more vulnerable sections of society get exposed to this threat in a particularly acute form. Consumerism may, in fact, lead to a further lightening of controls on women as traditional values deriving from patriarchal structures instead of being diluted or weakened, may be absorbed in the new consumerist culture in their original strength. Instead of providing liberation from the stranglehold of patriarchal domination and subjugation promised by a globalization, the new cultural environment likely to emerge in such situations very often represents lethal blending of attitudes of domination and subjugation characteristic of a patriarchal or backward society with the callous self-centeredness fostered by a society working on the basis of market mechanisms. At the level of culture, the present mode of globalization is, therefore, likely to negate the positive impact that the processes of modernization and liberalization should ordinarily produce by weakening the hold of traditional structures and

significant enchantment of the scale of production and opportunity usually associated with the opening up of new markets and increase in the volume of trade. Women are likely to be reduced under the new dispensation to the level of a commodity and this would amount to violation of their human dignity and autonomy of the self.

The major argument of globalization is open market and free trade through the dissemination of its consumerist culture and its artifacts has serious socio-cultural implications, that is, preservations of Indian cultural ideas, public perception or sexual relations, gender roles, women's status and empowerment. In the context of multi-pronged east-west encounter, Indian women not only become bearers but also signifiers of tradition. As Catherine hall says in her writing "The early formation of victorian domestic ideology" – Due to the full scale cultural religious intrusion and anxiety to the defense of religious/communal identities to which there is a fear of dilution of patriarchal structure and control over women resulting in zealous imposition of domestic ideology, the glorification of the cult of 'genteel lady' as it happened during the course of industrial revolution in Britain.

The cultural invasion has not only led to commodification of an agency by the capitalists, and this cultural conquest is either through advertisements or beauty pageants, fashion shows and other such pompous extravaganzas where all these aspects act as an economic process that is, open market and free trade (can refer to the next topic Globalisation and commercialization of women's body)

In the 21st century where consumerism has gripped over middle class Indians has made many feminist thinkers writers women's studies academicians to question the long term implications of consumerism for Indian society and culture? In the Indian context, the feminist/Gender specialist looks at three specifications to be kept in view.

1. Over 100 Million illiterates in an age group of 15 to 35 are affected by the power of the tele-advertising in moulding the mental ethos of such a chunk of population whose sense of discrimination shall gradually be blunted owing to its narcotic effect over time.
2. Adolescents and young women from the middle class are systematically conditional by the commercial interest which act as a potential parching agent ensuring long term market control,
3. The new communication technologies in the hands of multinational capitalists is far to amenable to check or control either by developed or developing countries where illiteracy rules out the intervention by books.*[32]

In relation to advertising the power of magazines and books has less impact than the power of television or electronic advertising. Books or Magazines requires a certain level of intellectual and literacy skills as compared to electronic media where such mental training is not required. Unlike printed images visual images are more attractive and effective in colorful and glamorous images making the viewer more mad and blind to these global values and culture. Viewing television is more of an act which is

relaxed and passive. Where as for a reader, the response is more of thinking and argumenting with its author, as like book, viewing television does not develop the critical questioning.

In order to survive in the competitive market, where Foreign television with its attractive cultural package has influenced the viewer's the Indian channels like Doordarshan, Zee T.V, Sony, ABCC and others are beaming a diluted version of Eurotrash musical extravaganza, beauty contest fashion shows, soap serial etc thus influencing the spread of consumerist culture aided by the commercial Market managers in India.

This consumerist culture lays a foundation on the young hearts and minds who are not able to critically evaluate and goes one step ahead of persuading these viewers into regarding the consumerist culture as their own. The impact of this culture is to such an extent that, the illiterates, the young and impressionable adolescent try to imbibe these sexual behaviour, life styles of glamorous men and women. By watching images and advertisements of expensive clothes, cars, gadgets and luxurious houses on television, members of middle classes with limited means and the poor people get frustrated as this hyper real world to use, is beyond their reach*[33]. The impact of cultural invasion among the economically weaker sections of the society is not a large extent. This impact does not confine only men but also women where they are direct bearer of sexual harassment, violence and other such crimes being influenced by these cultural invasion.

Women viewers are easily influenced by these consumerist orientation as most of the advertisements makes its viewers conditional towards its images by giving into wrong connotations of "liberated women" (Refer to next topic globalisation and commercialization of women's body) here women try to introspect, reflect and contemplate with these images keeping the boundaries of traditional images.

In most of the channels the messages which are aired are either through commercials and tele-shopping regarding products and artifacts ranging from home appliances, designer clothes and jewelry to computers, making use of latest technology available. In process of these technological development there is commodification of art and culture, affecting the gender relations and public perception of women (refer to globalisation and commercialization of women's body) against these backdrop, the woman in the consumerist era is not an idealized, enlightened, self fulfilled working person or as an equal partner and companion of man, deriving fulfillment from creativity both physical and spiritual, but she is more of a glamorized sex object and as a source of pleasure. Her existence is a proof in providing titillation to the over stimulated sensibility, entertainment, thrill, excitement for male dominated world.

Most of the multinational companies target women as a purchasing agents for their family. This brings into a stark realisation of division of labour which position women as the primary consumer both in western and eastern societies. The consumption of products and services by unpaid

house wives and single women in their homes is indeed critical to recreating and maintaining a production style and pattern that function to support the capitalist economy. In this respect consumption activity would promote both gender and economic stratified forms of exploitation*[34]. Most of the programmers for cookery, health and bodily care programme, target women as both viewers and consumers by reinforcing domestic ideology. Advertisers make use of these programmes which are divided into sponsor their various products to when audience is sold in return.

Studies on Euro-American television which can be taken as where women yield to the consumer capitalism by reinforcing domestic ideology. In the study conducted they found soap opera's even though watched by many boys and men, it is considered to be exclusively women's genre, Michle Mattclart has pointed out while commenting upon the contradictions built into the enjoyment of television soaps by women that the politically aware viewers, soap operas as tool of capitalism. The main criteria of these soap opera's is to captivate women as consumer's by preying upon their loneliness and disperation over being excluded from the production process*[35] recently Indian housewives and teenaged girls are targeted by the Doordarshan, cable operators, Zee and StarT.V. as guinea pigs by beaming the videos of American soap operas, films and Eurotrash in late night slots, interspersed by advertisements of multinational products.

In order to resist from being used targets for the commoditication or as consumerist under globalisation and culture, women must develop or

adopt strategies to hold themselves from being dehumanized. Here Gender specialist, Feminist thinker's has to play a crucial role in evaluating the critical awareness to the concept of globalisation in a broader spectrum. The evaluation should be more balanced, practical and application of the impact on both the sexes. Apart from this women should collaborate among different under privileged groups for a unified resistance. To achieve these objections, as the researcher has mentioned earlier, these groups should be sensitized about the existing discrimination and gender basis. The resistance should not limit itself to the economic and political levels, must also extends to the cultural level.

Cultural resistance cannot be achieved overnight, there is a long and continuous process where the state, judiciary, intellectuals, artist, writers, feminists, women's movement and gender specialist should work for a more proper utilization of globalisation in advertisements. They should also take it into account that there is a justified projection of women and such projection should not have negative impact on the consumers and viewers.

V) COMMERCIALIZATION OF WOMEN'S BODY

Globalisation represents the most recent trends in the creation of one world. It deals with processes that not only cross national boundaries or link states, but which rely on world wide flows of capital, communication's and manufactured goods from region to region. Through these networks, it provides a social world whose boundaries have become fluid but far more pervasive. It represents a world that has under gone considerable

uniformization in its modes of internal articulation and the construction societal meanings. Such a globalized world has brought about far-reaching changes in the cognitive situation. The issue then is : should one let this process of homogenization and uniformization take its own course or should one strive to preserve few enclaves of uniqueness*[36]. Any explanation of the contemporary globalization and commercialisation of women's body must be placed within this frame work.

It is necessary to consider the subject of globalization in terms of its impact on the entire economy and society but with a perspective that is sensitive to women's needs and condition because women comprise about half the sub continent's population. Women who have so far been on the margin, need to be put at the centre of development theory and practice. The productive restructuring of the economy and its more equitable social distribution necessitates a sensitivity to women's issues. Gender has been increasingly acknowledged as a critical variable in analysis and development planning. The labour market today has become much more conducive to flexible practices than in the past. Insecurity of work and income for all flexible categories of workers, whether casual or contract, is expected to increase. No doubt, more women can hope to get work but that would be increasingly on less favourable terms. The dominance of the market processes under values everything which is not directly calculable in its terms; house work is a prime example. The reduction of the subsidies on basic amenities such as energy, sanitation and water supply reduces

household income and also put a special burden on women with in the house work. The access of women to creative and interesting jobs get restricted because of lack of education, skills and opportunities.

The new paradigm of the globalisation has introduced its own version of gender bias that creates clear-cut dichotomy between the public and the private spheres with in a hierarchical frame work, where man holds monopoly of the public sphere. Globalisation also makes people vulnerable to the influence of western modernity and creates a clash between homogenization and accommodation heterogenity. The forward and backward lineages of the global market have given birth to global consumerist culture espoused by the new middle classes. This dominant culture presents images of affluence and breeds violence. It affects gender relation and people's perception's about women. Women with in this mode are regarded as sex objects and as consumers of products and services who are essential for the ongoing production system of capitalist society. Promoter and culture in India make contradictory claims as far as gender equations are concerned. In this regard there is a major shift in the manner where advertisements are directed to the rich and famous people. The transnational and the multinational corporations have created a distinct class of clientele. The media does not present social reality to the masses but constructs new images of Indian society in general and women in particular. The net effect of this marketing strategy is to make poor and the middle class increasingly invisible in the image of the nation*[37]. There has

been a remarkable increase in the exclusiveness and specialization of newspapers and magazines in the last few years facilitating the catering of advertisements to the likely purchases. For example, a cursory comparison of ads in India today and women's era suggests different target groups. Most of the ads in women's era addresses the housewife, selling goods and advice to run a model family and house hold in women's era than India today and Times of India. Ads in Cine Blitz addresses the independent sensuous woman and man than in any of the other publications. A more careful scrutiny has to move beyond these obvious differences to show how the new economic order and globalisation project new images of women and men, of career women and housewives of house holds and work places of ethics and life styles and of desires and fantasies to commercialization of a women's body in order to promote their products and image.

Within the above context of globalisation to liberation to commercialization of women's body as a theme in the advertisements , one find's three variations firstly, liberation and globalisation as the selling point of domestic gadgets. Secondly ads which project an advertises concept of a liberated woman who uses the product. Thirdly the big corporate sectors as well as government using the woman to sell itself.

1. Liberation as the selling point of domestic gadgets.

" Now let the real women's liberation start at your home"

"Liberation is now your's to command." (See Appendix pg –12)

These are the headings for advertisements selling domestic gadgets. Many of the household appliance ads sell the idea that gadgets mean liberation from house work even if they don't descend to using the phrase "Women's lib in the copy". In the most of these advertisements the house hold and the organisation of its family members become the critical site for the reproduction of both wage and commodity relations in capitalism. The household is the private, domestic space which is the central space accorded to women. Though this process is part of the broader development of modernity in India, were not witness the consumers to earlier and recent on slaught of aggressive advertisement with the concerted attempt to bring about two objectives. One to infuse the will to consume in the household as an every day consciousness, two to transform the household to a modern consumption unit.

These ads which attempt to ride on a feminist wave, claim that household appliances will take the workout of "house work and guarantee what they call "true liberation" and claim that women can become "Superwomen" by acquiring gadgets which will enable them to perform all their domestic roles plus handle their careers successfully. Of course none of these ads say a word about the sex based division of labour at home, which is what women meant to liberate themselves from, and which no gadget can guarantee.

Secondly ads which project an advertiser's concept of a liberated "woman" who uses the product.

Early in the pages of India today there is this full page advertisement, black and white, almost entirely filled with a script which begins with bold letters and tapers off much as the reading chart in the eye doctor's clinic to the tiniest print at the tail end.

I gave them all the money I had. I came to the shop wanting to buy only a dress. I ended up buying ... well lets not get into that. The bottom line is that I spent early paisa I had. It's not my fault. The prices were too reasonable to resist. Besides there was such a staggering range of clothes for me, him and the kids. I just got lost in the amazing atmosphere I felt I was in Harrods or Marks and Spencer ..... I think I'll go back. Where do I get the money from though. (India today. Feb. 1998)

Below this longish script is a very small picture of a lady below a shopping window, her hand on her purse slung to her waist. This is the advertisement of the "shopper's stop" where you can feel experience while you shop."

The impression is that of a woman, puzzled at the way her money got spent and as she rambles through her mind explaining why it really was not her 'fault' one get's acquainted with 'amazing atmosphere' of the shop, like Harrods or Marks and Spencer. There is not one but a couple of messages which one receive. The first is the quintessential woman who does not know her mind, who once transposed to the magic world of shopping can never resist herself. She indulges not only in herself but also in her husband

(the him) and the kids. She has spent all money, yet she wants to go back with just a sparing thought of where the money will come from*[38]

The second advertisement being the "Amway" Better/ideas. Better life where it caters right from cosmetics, personal care, Home care to nutrition and wellness. The ad depicts a mother and a daughter with the background text- you'll tend me in beauty that defies the years. At the tail end of the ad one find's the print – you'll tend me in faces across the globe. In the beauty of eyes and radiance of skins that have seen more years than they seem to gloriously unblemished. You'll find me in Artistry – a range of unique beauty and cosmetic products. Just as you'll find me in 380 patents and 450 unique and environment friendly products. Products that come with a 100% satisfaction or money refund guarantee. Someday soon, Someone will introduce you to our unique cosmetic products. Use them, and a few days down the line, their goodness will show on you, like nothing else has ever done before.*39. The impression is that a woman is beauty always to be associated with cosmetic and personal care products. A woman should be independent but still feminine. (See Appendix pg 13)

In the global context like " Harrods or Marks and Spencer, shopper's stop or Amway, the woman is familiar with the shopping centers of the west and her recommendation is in terms of International standard and the affirmation of a culture of shopping and spending where women here, unlike the popular Lalitaji of the Surf campaign, believes in splurging she thinks she'll go back but, "where do I get the money from though" is not

unanswerable in a globalized India where credit for consumer items is no longer a distant dream.

If the above analysis is of "liberated woman" and "Global products", the next is the house hold products ads which tries to project a spurious version of modernity which is equated with the "new" woman, the one who is aware of her rights and successfully performs a variety of roles traditional and non-traditional. Example Wet Grinders' reduces kitchen hours into kitchen minutes. For few of the washing machines – Transforms you from a harassed housewife into a happy spector of all your home washing. Gas stoves – Liberation is now yours to command, now let the real women's liberation start at your home. Women's era now has an entire new column "new products", often consisting almost entirely of household consumer items. There is the 'odepid wonder wipe' produced by Shriram Rayons and Balsara hygiene products which have entered into a marketing alliance to introduce a range of household cleaning products.

Looking at the advertisements today in India one tend to get the feeling that there may still be a preponderance of advertisements catering to the balanced homemaker and the true house wife type. Even when ads are specially targeted to the high flying professional women like the Godrej Forst-free ad, the thrust is to the woman who is house proud, globalization is not a new development but one that has meant only an opening up of the Indian market to new consumer products and strategies. Some of these strategies has been worked out in the west half a century ago, are one of

the ways the housewife raises her own prestige as a cleaner of her home is through the use of specialized products for specialized tasks. (Friedan 1983)*[40]

When she uses one product for washing clothes, a second for dishes, a third for walls, a fourth for floors, a fifth for venetian blinds etc., rather than all purpose cleaner, she cleans less like an unskilled labour more like an engineer and an expert. A second way of raising her own stature into "do things my way" to establish an expert's role for herself by creating her own "tricks of the trade". For example she may "always put a bit of bleach in all my washing – even coloured, to make them really clean!"*[41]. Thirdly, the big corporate sector's publishing houses as well as the government using the women to sell itself.

The big corporate sector and government try to advertise the "Social awareness" themes like dowry, education girl child along with theme's like drug addiction, health and environment, but one cannot forget that when it comes to advertising their own product, these advertisers and ad agencies obstinately stick to the old stereotyped images of women or jumping on the liberation bandwagon, produce new stereotypes which are, if anything more insidious. The Hindustan lever Research centre issued an ad in public interest, "nothing else is not good enough" or a shampoo with a photograph covering a third of the space captioned, "If mother's love is bad for your body, then shampoos are bad for your hair". Or 'vital' where the

lady says, "now I have vital on my side, my family is assured of eating light just right".

In recent times most of the multinational company's have jumped on the bandwagon, cashing on the deeply felt physiological need to be fair

(1) Margo skin care from nature: Surely, it no coincidence that Neha Dhupiand Celina Jaitely, the last two women who were Margo Miss Beautiful skin eventually became Fa Femina Miss India. But then, we know if much before, when we turned to Mother Nature for her best skin care agent, neem, 80 years later, neem still remains the essence of Margo. So let your skin glow with all the goodness of neem. Experience real skin care with Margo. Experience real skin care with Margo. And feel beautiful.*[42] (See Appendix pg - 14)

(2) Revlon – a primarily a colour cosmetic company trying the fairness cream and not succeeding.

(3) Nivea and Cavin Care Limited where the ad shows a lady who is challenged by a small care for a contest and comes back a winner (obviously after using fairness cream.)

(4) The Hindustan Lever Limited offering of ponds, pears and fair and lovely – (Look inside to discover 5,000 year old Ayurvedic secret to fairness with the magic of 16 ingredients.*[43]) Products to the market and they call their product sun screen lotion. But the fat remains that there is a very line dividing between anti–tanning soap and a soap which claims to make you fairer. Both subtly or openly,

talk about making a woman fairer and the marriageable young women are the target for most of the these fairness cream/brands and fair and lovely as emphasized in its commercials. (See Appendix pg - 15)

In the publishing house category like Women's era, Cine Blitz, India Today, Times of India-advertisement play a critical role, making one world of people more visible and rendering another world invisible. As one thumb's through the glossy pages of these magazines pages of advertisement beckon us to a world of the rich, the famous, successful their work and their leisure, their public and private images. Cine Blitz have largest number of ads on sex-related product, "For Golden feelings" the KVEX GOLD Capsules" offer "VIM" and "VITALITY", while Kohinoor cream for men says : "Make Silken Love tonight" and "SEND her ripples of LOVE". It takes lot of effort to distinguish between the features and ad pages in the Cine Blitz. The pictures are glossy, with beautiful men and women, wearing glamorous clothes.

On the other hand, some of the new governments ads, especially those produced in collaboration with the UN agencies , are to be welcomed even if one may be cynical about how sincere they are or how much real action is going to back the new concepts. They stand out refreshingly on newspaper pages where other product ads continue to sell the mother wife sex object image of women. Though there is no doubt government image gets enhanced by their ads, they do serve a purpose and like governments policy statements on television images, they have their uses for the

movement : For, they are statements of commitment and on the basis of a stated commitment, the movement can push for and demand follow up actions. One may mention here the new LIC higher education policy, is a education a domain of boy's alone... and the new government sponsored prime time television spots on family planning, some of which for the first time suggest that men have a responsibility too. Of course they could be subjected to a feminist analysis which will reveal that they don't suggests that men should use condoms or get vasectomised but merely that they should have fewer children and space their families. They also use the analogy of the planet world to show that "immature" bodies cannot produce healthy fruit which is a far cry from the feminist stand on the birth control and yet, in the Indian Context these television spots are a step forward because they acknowledged that family planning is not a woman's concern only. The woman in one of the sequences is urged to eat well because she is pregnant, and the feminist response to this quite rightly would be that she should eat well whether or not she is pregnant then there is a sequence where a pregnant daughter-in-law is praised for saying that whether the baby is a boy or girl her only prayer it should be healthy. The daughter-in-law is the traditional and demure head covered and eyes downcast, where son preference takes pernicious proportions, this sequence is a forward loading one, but reinstigating the stereotyped images of the patriarchal joint family of the daughter in law being demure, docile etc.

Merely raising the issue underlying the present process of globalisation is not enough. The women's movement needs to face all these and other challenges. Women's issues can no longer be addressed with in the frame work of patriarchal and gender, they have also to be examined with in the overall process of globalization and the market oriented economy. The vulnerabilities, the sufferings and oppression of women that is likely to arise out of the new situation is easily masked by the family, explained away by the state and ignored within the market place. It is high time the women research and activists rise up to this challenge.

Thus "She is athletic, but never sweats, she is beautiful wear's no makeup, she is working but never tired, ageing but not wrinkled. Breathtaking but brainless, Intelligent, but humourless, she is everything, she is nothing. She is advertising to women.

Hence today, women have to re-define themselves in order to begin the reversal of gender oppression. One cannot accept patriarchal definition of themselves and their bodies.

NOTES

*1. Extracted from Loote and Campbell, 1982.

*2. Macdonald Myra – Representing women – pg 163

*3. Millet, 1970 – p 25.

*4.Perkins.T, 1979 : Rethinking stereotypes - Ideology and cultural production pg – 135-59.

*5. Brunt.R 1990 – Understanding television pg 60-73.

*6. French feminist thought a reader – pg 76-77 Leclerec.A

*7. The Guardian, 9th January 1992.

*8. Christine Delphy – Protofeminist though : a reader pg – 80-109

*9. Parker R – The subversive stitch – embroidery and making of the feminism pg 207.

*10. Faludi.S.Backlash : (The undeclared war against women) pg 183

*11. Myra Macdonald – pg 97 – Representing women

*12. Stuart A 1990 – Feminism : dead or alive ? pg 28-42.

*13. MacDonald, Myra : Representing women – pg – 98.

*14. Tickner.L– Images of feminity in the visual arts and media – pp 237-8

*15. Foucault.M 1981 : The history of sexuality – pg –163-164.

*16. Times of India – Sunday review pg –3

*17. India Today – March 13th 2002

*18. India Today – May 13th 2002

*19. John Berger : Ways of Seeing : pg 35-64

*20. Mulvey – Visual and pleasures pg – 10.

*21. Times – 24/5/2000

*22. Vance.C 1984 – Pleasure and danger exploring female sexuality p– 444.

*23.Warner.M – Monuments and Maidens, the allegory of female form pg–222.

*24. Ussher, 1989 – The psychology of female body pg – 13 – 16

*25.Cherin, Kim – The tryanny of slenderness", Race, class and gender in the United States – pg 238-245.

*26. Foucault, Michel – Discipline and punish pg 138.

*27.Bartky, Sandra Lee – Feminity and the modernization of patriarchal power – pg 63-92.

*28. Bordo Susan – Reading the slender body – pg –190.

*29. Bordo, Susan – " Hunger as ideology Pg-204

*30. Body Focus – Deccan Herald – Friday May 10th 2002 and Fitness and Health Care Centre – Deccan Herald – Friday 10th 2002.

*31.Panniker; K.N; 1995: "Culture and globalization : A non issue at world summit on social development : pg 7-8

*32. Globalisation, Culture and Women's development Raj Mohini Seth Pg-226 & 227

*33. Bandrillard : The shadow of the silent majorities Pg-27

*34. Ibid 37 Pg-230

*35. Ibid 30 pg 231

*36. Sztompka, Piotr. 1990 - conceptual frame in comparative inquiry: "divergent or convergent" in gloobalisation, knowledge and society. Pg - 47-58

*37.Sethi : RajMohini : 1999 – Globalisation, culture and women's development Pg-21.

*38.Sethi. Raj Mohini – Globalization, culture and women's development Pg. 242

*39. India Today – March 18-2002

*40. Friedan Betty The feminine mystique 1983

*41. Sethi : Raj Mohini : 1999 Globalisation Culture and women's development Pg – 247

* 42. Times of India – 5th may 2002 Sunday review pg. –3

*43. The Hindu Sunday make 12-2002

CHAPTER – 5

FILMS AND FEMININITY – AN ANALYSIS

Films reach a wider audience than literature as they move across the barriers of class, literacy, religion and even language. Not only they reflect reality, they also construct reality. Their reach and impact makes it imperative to work through the rhetoric and melodrama of the medium to unearth the subtleties and ambiguities which lie within. This chapter explores both mainstream and parallel cinema for an analysis of "Femininity" in films – like Feminism and Films, Masculine gaze, Fictional constructs and Feminist critique.

FILMS AND FEMININITY – AN ANALYSIS

Men act and women appear. Men look at women, women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male; the surveyed female. Thus she turns herself into an object and most particularly an object of vision; a sight..... the 'ideal' spectator is always assumed to be male and the image of woman is designed to flatter him. (John Berger – Ways of Seeing : Penguin, London 1972 – p 47)

Introduction

Myth has been the major means in which women have been used in cinema : Myth transmits and transforms the ideology of sexism and renders it invisible..... and therefore natural.

Claire Johnston, women's cinema as counter cinema, movies and methods.

Cinema is an entertainment industry an art form, and a means of thought and pleasure. It's a social phenomenon, bearing the marks of ongoing struggle over the control of public life, personal freedom and artistic achievement*[1]. Feminist film practice exercised by both spectators and film

makers, understands these domains as dynamic, where power is exercised, perpetuated or forged into new and more progressive forms. Being the fluid medium it is, cinema has drawn on many disciplines in the process of itself becoming a discipline, a branch of knowledge or an area of concentrated study whether we call it a discipline or not really matters. Because much depends on what we mean by the term 'cinema', how we look at it, how we enjoy it, how we react/respond to it and finally how we imbibe it into our system, our life style, our culture. John Ellis conceives cinema as a composite site of cinematic consumption, the institution of stars and genres, publicity material, reviews, posters, advertisements and finally the fact that 'cinema' proposes a particular kind of spectator for itself; cinema-speculating being a modality of existence that has changed over the short history of cinema.*[2]

Cinema clearly opens a most useful window onto a culture and its study brings us intimacy and immediacy available from most other media of communications, culture has many definitions according to Raymond Williams, film critic, it is a whole way of life and to Clifford Gecrtz also a film critic, 'The webs of significance that human beings spin around themselves'. By studying a culture we acquire deeper understanding of the customs, behaviour patterns, values, arts and crafts and the practices of everyday life of the people inhabitating that culture.

Likewise, deeper insights into the complex processes of modernisation, colonialism, nationalism and freedom for women, can be

acquired through Kannada films. Indeed the representations of women in kannada films is a fascinating area of study and has been explored by number of writers. By applying feminist perspectives on these films, it illuminates dominant forms of patriarchal ideology. For example, how women are seen as and subjugated as either the nurturing mother, the chaste wife, the vamp or the educated modern woman.

Women's studies and cinema is a global issue today. It encompasses a great diversity of questions around film as a signifying practice, as a focus of pleasure and entertainment, and as an instrument of dominant ideology, or, conversely, as a tool for political resistance of dominant ideology or conversely as a tool for political resistance and subsersion*[3]. As a culture, practice it is embedded in national tradition and is subject to institutional constraints (such as censorship). But , it is also a multi-interpretable art form, which may be opaque in meaning or may open a window to the world, one of the many feminist windows or perhaps, more than one.

The interest in films taken by feminists began as a part of a general concern with the under representation and misrepresentation of women in cinema. It identified not only a paucity of roles for women in feature films and a limited range of those that did exist but also in a similar situation in non-fictional media like television, documentary and news. The practical aim of this early feminist research into media was to seek to redress the situation by drawing attention to women's absence and calling for an increase in the number of women employed at all levels of the industry.

There was little concern for the nature of representation itself, and none with the contribution of the culture industry to situating women and constructing their subjectivity*[4].

The 20th century can easily be seen as a time when the control and management of pleasure have been primary areas of social contention. This is partly due to cultural changes brought about by the slow development of an urbanised industrial economy through the first half of the 20th century where new, working class populations came to have two things, they did not have under ancient and medieval economic and social systems: regular wages and leisure, though admittedly not much of either.

Therefore, when films become a part of the entertainment scene at the turn of the century, they joined the booming market for cheap entertainment which included different forms of folk theatre, classical and folk music and dance performances, the occasional magic show and aerobatics and juggler shows which formed the basis of the modern day circus. Thus films joined the ranks of public spaces*[5].

Feminist rarely agree on the proper approach to 'reforming cinema to serve feminist ends'. In some ways, watching films is feminist means knowing how to criticise the gender bias which the film has set on celluloid. In other ways, it involves reading 'against grain', or rewriting of this evidence by means of creative interpretation, focusing on the supporting characters, or secondary storylines for instance, or isolating a single aspect of a strong, female character and ignoring/highlighting the

tragedy/ strength of her final demise/triumph or, it may involve supporting the work of feminist directors, writers and actors, male or female. In all cases 'feminist' means a wide range of possible strategies. These strategies may valorize the diversity of women's experience. They may challenge the gender hierarchy which devalues women or they may seek to unseat the gender binaries of male and female entirely opening up new realms of possibility for a post-gendered future.

The relationship between feminism and cinema is delineated by the feminist film theory which constitutes one area of work within the wider sphere. In this context feminism as a perspective and feminism as a methodology may be advanced as a useful distinction. On one hand feminism may be regarded as a way of seeing the world, a frame of reference, or, a stand point from which to examine whatever it is one wishes to examine alternatively, it may be seen as constituting a set of conceptual tools, a method or a series of methods, even an analytical model by means of which one can examine an object. In this case, film, perspective and methodology are not independent of each other. But there are conceptual differences between the two*[6]. Feminism offers more perspective and it is more like a pair of spectacles through which one can look at film*[7]. If one sees through feminist perspective, there is a clarity of what one chooses to analyse and perhaps to a certain degree, how one chooses to analyse it. Feminist perspective involves taking up a distance stance in relation to an object i.e. objectification of women in cinema. The broad-based concern of

different feminist theory is to look at cultural products and institutions of a patriarchal society from a feminist stand point. This broad based concern can be focused on the silence of film texts in relation to women, to the exclusion of the woman's voice and her position within the text as object*[8]. This can also be (a) sensitivity to what often goes unnoticed. (b) sensitivity to what becomes naturalised or what is taken for granted within a sexist society. Feminist film theory aims at drawing attention to certain things that often go unnoticed in dominant or mainstream or popular cinema.

These naturalised things are not only centered around presences, but also in the absences, presences includes (1) explicit ways in which women are portrayed in film such as, in extreme polarities of good/bad, black/white, mother/whore etc. (2) kind of images they are invested with .... Such as the sati, Savithri image for the wife, the glamour puss for the young westernised girl, sacrificing martyr for the widowed mother clothed in white sari etc and (3) kind of characters constructed in films in terms of the narrative or the storyline of the film. Absence imply the ways in which women characters do not appear at all or in certain ways in which women are not represented in films. For example, rarely, very rarely in Indian popular cinema (mainly kannada), will one have been audience to a women character's reading the daily newspaper, even if she is portrayed as a journalist or a politician. In other words, feminist film analysis seeks to make visible to the lay audience, things that, for them, are invisible. A feminist analysis may offer a reading of a film which (a) starts out by exposing the absences of the text (b) pointing

out the ways in which it constructs women either through its images, or through its narrative structure, or both.

The best example to the above example would be where in the present day context lot of film makers are making blunt use of consumerism. A feminist film critic will try and highlight the invisible and point out its implications. The luxurious cushion of cocooned comfort and modernity successfully keeps the women in the film confined to the private spaces of their homes, mainly matrimonial. In case if the heroine is into computers, as the narrative unfolds, the audience understands that she will wind upgetting married and becoming the politically correct ideal wife, mother and daughter-in-law, and that would be the end of computers as far as one is concerned. Specially after marriage, consumerism is used as a political instrument to keep women in their places within the home, without their even realising that they are trapped into the same conventional life style their mothers and grandmothers were, before them which, they had sought to prevent through their education and supposedly liberated and progressive upbringing. This is just what is needed to sustain and promote patriarchy.

An often repeated question is "so what's the problem, if this is what makes these women happy?" The problem is that, this is a happiness that is defined and dictated to them by 'patriarchy'.

Aveen Maguire calls this the "third face of power"*[9]. This third face of power operates by controlling women's perceptions of themselves, of their awareness of reality; by exercising manipulative control over women's

minds. If power is exercised in such a way that we sometimes fail to perceive that we are enduring a grievance, then the circle of power is complete for example, many women live in the chronic misery of low self esteem.

There are many reasons for this but Maguire offers us just one advertising. Dominant female images in advertising are of women either as alluring objects of sexual gratification or as the successful housewife and mother who tends her beautiful and happy home she still has the time and energy to be soft and gentle to her husband and children as the skin of her cleverly protected hands. Women who fall short of these ideals are encouraged to feel dissatisfied with themselves. "Ludicrous as these images are upon reflection, they are bombarded at women with such intensity that it requires a lot of energy to resist them*[10].

It is difficult not to feel dissatisfied with oneself by these standards. This is a patriarchal understanding of women's sexuality of the family and of a consumer-oriented economy that have conspired to create a sense of inadequacy in women encouraging women to spend their energy in combating this false sense of inadequacy, in attempting to live up to these false ideals, is a very effective method of controlling them.

Feminist analysis may also consider the construction of female characters in terms of stereotypes – the suffering, subservient wife, the rejected but empathetic girl friend. The avenging widowed mother, the wronged 'other women', the vampish 'other woman'. These stereotyped are

often assessed according to the degree of their truthfulness, the extent to which they either reflect or constitute, a smoothing over of contradictions and conflicts in the lives of 'real' (not celluloid) women. Another process through which analysis functions is by studying whether changes that have taken place in the portrayal of women in cinema over time are reflective of changes that have swept in the position and social status of women in the actual social environment we live in.

I) FEMINISM AND FILMS

After the publication of Kate Millets "sexual politics", Shulamith firestone's 'the "Dialect of Sex", Germaine Greer's "The female eunuch" and Robin's Morgan's anthology. "Sisterhood is power", came in 1972 the first published issue of short listed American journal called 'Women and Film' which declared itself to be a part of second wave feminism. In the first editorial of this magazine "the women in this magazine" stated themselves to be the part of women's movement who are aware of the political psychological and social and economic oppression of women. The struggle also extended to all fronts including the struggle with representation in film industry it may be the ways women are exploited to the ways of transforming the derogatory and immoral attitudes, the ruling class have towards women.

The editors of this magazine identified women are oppressed within the film industry (either as receptionist, secretaries, odd job girls, prop girls

etc.).They are oppressed by being identified as images (such as sex objects, victims or vampires). The other extension to women being oppressed is within film theory especially by male critics who identify only celebrate men directors like Hitchocok or sirk for their complexity or irony, or some other way rising above their material often the humble ' woman's picture' or 'weepie'. Through this, the editor's identified three areas (1) transformation in film making practice.(2) An end to oppressive ideology and stereotyping (3) And the creation of a feminist critical aesthetics and they also suggested that these three are inseparable within this frame work, the femininity engagement with films can be seen as urgent political act. To transform existing myths and practices, one should begin from proper analytical tools. To begin with feminists from Simone-de-Beauvoir onwards, had seen cinema as a key carrier of contemporary cultural myths. In her writings in 'second sex' she argues how these myths are found in religious, traditions, language, tales, songs, movies that not only interpret but also experience our material existence as men and women*[11]. When the concept, representation is seen through it is through the work of men, the description is from their point of view which they confuse with absolute truth that women too must inevitably see themselves through these representation.

Even though women and films first editorial was seen as satisfying, it raises few critical and crucial questions which analytical tool can be best served the political goals, the editors outline, and can non feminist or pre feminist theory be appropriated for this purpose? What is the relationship

between the different types of oppression which they describe and between the different forms of transformation they envisage. In particular what is the precise relationship between oppressive images, representations, or structures of looking and the material inequalities which women experience as a social being finally with what sexuality has to do with power and with masculinity, femininity? Why is it the circulation of images of women's bodies can itself be seen as an act of oppression? In the present day context what the editors of women and film wrote cannot be assumed that it is a straightforward relationship between the film theorist and political activist between the theorist and the ordinary women, between women and other oppressed people, between the feminist theorist/feminist film maker nor can one envisage a uniform moment where images of women will 'reflect' the realities of women's lives, this is because the cinematic representations have proved to be far more complex than this. There has be questions in terms of debate about these representations in many of the later feminist writings. More over, a critical part of feminism's project has been to transform women's position from that of object of knowledge in to that of subject capable of producing and transforming knowledge, As Laura Mulvey's words, the crucial terrain on which feminist debates about culture, representation and identity have been fought out*[12].

Few of American feminist like Sharon Smitt's – The image of women in film, gave some suggestions for future research, which appeared in the first issue of women and film. Marjorie Rosen's 'popcorn Venus' (1973) and

Molly Haskell's from reverance to Rape (1974) focused more on the issue of sex-role stereotyping. Their major concern was to expose the false and oppressive images of women being represented in films, which reflected the misrepresentation of women's images, according to the fantasies and fear of their male creators. The resultant stereotypes serve to reinforce and or create the prejudices of the male audiences and also leads to a damage of the self perceptions and limit the social aspirations of women. Here the main aim of the writer would be to link the power of cinematic representations to the social context through producers and receives them and to insist on women's collective power to instigate change. Yet they lack any developed theoretical framework. At times these representations looks as a deliberate propaganda at times as a product of unconscious fantasy and assumptions which are too deep rooted. These can be simply changed by having more women in positions apart from this the cultural effects of the representation of women on the audience/viewers can be broken by a combination of rational persuasion and stereotype correction. What is missing in these accounts is a theoretical framework capable of both explaining the persistence and power of these representations in structuring women's sense of identity and seeing them as culturally constructed and thus open to change. For this kind of development it would be appropriate to shift the focus from misrepresentation via oppressive images to how films structures the meaning and pleasure in such a way as to reinforce or help to construct gender identities. Here the feminist film practice should not only find ways

of reorganising films visual and narrative structures. If it is to genuinely challenge mainstream representations.

Claire Johnston's in her work on notes on women's cinema differs from her counterpart British feminists, says from the outset, the women's movement has assumed without question the importance of film in the women's struggle and she writes the reason for this interest in the media is not difficult to locate it. It has been at the level of the image that the violence of sexism and capitalism has been experienced. She further writes if film criticism is to have any use, it should provide a greater understanding of how film operates which will ultimately feed back into the film making itself. To further these understandings she draws on developments within European film and cultural theory, on structuralism and semiotics, on Marxist concepts and ideology and on psychoanalytic theory. These approaches suggests that films should not be viewed from sociological approach as reflections of reality, whether 'true' or 'distorted' films are texts. Complex structures of linguistic and visual codes organised to produce specific meanings. They are not merely collections of images or stereotypes. To evaluate cinematic images of women in term of their greater or lesser 'truth' or their degrees of 'distortion' is therefore to miss the point argues Johnston. When we say film structure it means their organisation of visual and verbal signs, these structures has to be examined because it is here that rather than any conscious, manipulation that meaning is produced. In short it can be stated that films are bearers of ideology, ideology can be defined as that

representational system or way of seeing the world which appears to be 'universal' or 'natural' which is a product of the specific power structure which constitute our society. The sign 'woman' also acquires its meaning within a sexist, or patriarchal ideology. The meaning of woman can therefore be derived from that structures and the meanings it generates. Therefore it becomes unproductive to compare film that rather than any conscious manipulation that meaning is produced. In short it can be stated that films are bearers of ideology. Ideology can be defined as that representational system or 'way of seeing' the world which appears to be 'universal' or 'natural' which is a product of the specific power structure which constitute our society. The sign 'woman' also acquires its meaning within a sexist or patriarchal ideology. The meaning of woman can therefore be derived from that structure and the meanings it generates. Therefore it becomes unproductive to compare film stereotypes of women with the reality of women's lives. That 'reality' is lived within the same ideological structure. What should be examined is how the sign 'woman' operates within specific text- what meanings it is made to bear and what desires and fantasies it carries only through such critical detachment can we begin the process of change*[13].

The next list to the feminist film theory after the publication of notes on women's cinema was Laura Mulvey's 'visual pleasure and narrative cinema'. This became a landmark theory among the feminist films theory. She too agrees with Johnston how in films women are treated as sign,

drawing a psychoanalytic theory to explain this position. She goes one step further than Johnston in explaining how a relationship can be developed through the structure of identification and visual pleasure to be found in cinema. In other words towards the spectator and screen relationship.

There were number of other French film theorists in the early 1970's who agreed to Mulvey's psycholanalytic theory, Christian Metz and Jean – Louis Baudry, compared the operation of the cinematic apparatus upon the spectator to that of the dream. They took into account the darkness of the movie theatre, the relative passivity of the situation, the forced immobility of the cine-subject the effects which result from the projection of images to moving images. They also argued that film viewing offers remarkable parallels to the state of dreaming. Like dreams and hallucination's cinema offers a powerful but illusory perceptions (sound, images, movement) which give access to unconscious desires and fantasies keeping at bay the 'reality principle' which would repress them – The spectators entry to this realm of desire and fantasy is the imaginary signifies that is the via identification with the all powerful gaze at the camera. At the cinema it is always the "other" who is on the screen : as far as the person who is watching or the viewer is just there to look at "him" and he takes no part in the perceived, on the contrary, the person is all "perceiving". To cite an example for this is the recent eve teasing episodes in Bangalore city has brought to the limelight, where the offender's have justified their act by bringing out the references

to Ravichandra and Upendra movies/films where violence is depicted on these women when the heroine spurn the love or advances of the hero.

The 'all-perceiving' gaze at the 'other' offers particular resonances for the feminist critic. Simone-De-Beauvoir in her work "second sex" one is not born, but rather becomes, a woman is centered on the cultural construction of woman as other. Much of the second wave feminist (1970's) theories is focused and developed on this statement, but according to Baudry and Metz the film spectator envisaged is male – but this masculinisation remains implicit, unanalysed, where as Mulveys famous paper visual pleasure narrative cinema focuses on psychoanalytic theory, and in contrast places the issue of sexual difference at its centre. Most of her writings demonstrates the way the unconscious of patriarchal society has structured film form. Further she refers to three key psychoanalytic concepts.

1. Freud's notion of scopophilia (looking as a source of pleasure) she argues that the sign 'woman' in film is one constructed by and for a patriarchal culture enabling man to live out his fantasies and obsessions... by imposing them on the silent image of woman.
2. Lacan's mirror phase, in which the child perceives its ego as ideal, but recognition is mislaid in misrecognition. She argues that this narcissity process is reproduced in cinematic representation where the child imagines by identifying with its own more perfect mirror image an image provided in film by the figure of the hero.

3. The castration complex where desire is shaped through sexual difference.

In this stage the pleasures are provided only for the male spectator. Women are objects, not subjects of the gaze their bodies eroticised and often fragmented for ex. In Kannada cinema (songs of Kasinath, Ravichandra, Jageesh, Upendra's (A and H_2o).

Mulvey also argues that the division between active male and passive female also structures film narrative. It is the film's pleasures offered by a genre aimed specifically at her. She argues that films which address the female spectator cannot rely on the same psychic mechanisms as those which address her male counterpart. According to Freud these are the mechanisms by which the masculine psyche, protects itself from the knowledge of woman's difference (her castration). In most of the films, instead of adopting powerful and eroticised distance which characterises the masculine viewing position, but offers the viewers a masochistic over identification with the cinematic image – hence the term 'weepies' as a description. These kinds of hero who advances the story, controlling events, the woman and the erotic gaze. Women in contrast functions as erotic spectacle interrupting rather than advancing the narrative. For this to be countered, conventional cinematic pleasures must be destroyed, oppressive forms transcended and a new language of desire conceived.

Mulvey concentration was on sexual difference as analytic center in arguing that women are objects not subjects of the gaze, rather than on

female spectator. It was Mary Ann Doane's work which focused on the female spectator extending the explanation to Mulvey's psychoanalytic theory – she enhances her theory by explaining how the viewing descriptions collapses the distinction between the spectator and the object of her gaze – she is not offered as with the male spectator – an eroticised image as object of her gaze, but instead an identification with herself as image, as object of desire or of suffering. In most of the films the female protagonist voice – over only to erase it and offers the viewers an identification with her gaze only to invest it not with desire but with anxiety and fear. In doing so she becomes an object of spectacle. As spectators, one is asked to identify with the objectification.

Recent critical speculation has been elaborating a theory on cinema as a social technology. Considering the cinematic apparatus as a historical and ideological form, it has proposed that the facts of cinema and its conditions of possibility should be understood as a "relation of the technical and the social. Ironically, in view of the absence, captivity of woman as subject and of the alleged feminine discomfort with technology, it has become apparent that such a relation cannot be effectively articulated without reference to a third term subjectivity or the construction of sexual difference and that the questions of women, therefore not only occupy a critical space within a historical materialist theory of the cinema, but directly concern its basic premises.

As social beings, women are constructed through effects of language and representation. Just as the spectator, the term of the meaning series of filmic images is taken up and moved along successive positions of meaning, a woman (or a man) is not an undivided identity, a stable unity of "consciousness", but the term of a shifting series of ideological positions. To put it in another way, the social being is constructed day by day as the point of articulation of ideological formations, an always provisional encounter of subject and codes at the historical intersection of social formations and her or his personal history while codes and social formations define positions of meaning, the individual reworks those positions into a personal, subjective construction. A social technology – cinema for example – is the semiotic apparatus in which the encounter takes place and the individual is addressed as subject. Cinema is at once a material apparatus and a signifying practice in which the subject is implicated, constructed but not exhausted obviously women are addressed by cinema and by film as are men. Yet what distinguishes the forms of that address is far from obvious and to articulate the different modes of address, to describe their functioning, as ideological effects in subject construction is perhaps the main critical task confronting cinematic and semiotic theory.

Two major conceptual models are involved in the current development of film theory, from classical semiology to the more recent metapsychological studies, and in its formulation of concepts of signification, symbolic exchange, language, the unconscious and the subject. A structural

– linguistic model and a dynamic, psychoanalytic model – cinema being an apparatus of social representation the relations of subjectivity gender and sexual difference to meaning and ideology are central to cinematic theory.

More frequently in the critical discourse on cinema the nexus representation/subject/ideology has been posed in terms of language, language thus becoming the site of their junction and articulation Classical semiology has linked cinema and language as an indispensable relation. Language has become an universal system of sign. Recently in psychoanalytic discourse, a theory signifying practices has established a metaphoric relation between cinema and language. Both cinema and language are imaginary symbolic productions of subjectivity their differences being less relevant than their homologous functioning in / as subject processes.

In total, women are doubly negated as subjects first because they are defined as vehicles of men's communications – signs of their language, carriers of their children, second, women's sexuality is reduced to the "natural" function of a child bearing, somewhere in between the fertility of nature and the productivity of a masculine desire like symbolization is a property of men, property both senses of the word something men own possess and something that inherent in men.

Language is one such as a social apparatus and perhaps a universally dominant one. But before one concludes it as absolutely representation of subjective formations, one need to ask as to what kind of language because

the language of linguistics is not the language spoken in the theatre, and the language one speak outside the movie theatre cannot be quite the same language as in the cinematic representation. To make it as simple as possible, language can also be denoted through the still and motion cameras, various forms of mechanical production of language visual and sound representations have impact on its social and subjective effects. Keeping this in mind one should consider not only the question of internal speech in the film but also, reciprocally, the possible question of an internal sight or vision in language, both these involve the problematic of the relation of language to sensory perception of what Freud called word presentation and thing presentation in the interplay of primary and secondary processes*[14].

If cinema can be said to be 'a language, it is precisely because language is not a unified field, outside the specific discourse like linguistics. There are languages, practices of languages and discursive apparatus that produce meanings and there are different modes of semiotic production ways in which labour is invested in the production of signs and meanings. The types of labour invested, and the modes of production involved to any feminist critic it seems as direct material relevant to the constitution of subjects in ideology – class, subjects, sexed subjects and any other differential category that may have political use – value for particular situations of practice at particular historical moments.

If feminists have been so insistently engaged in practices of cinema, as film makers, critics and theorists, it is because the stakes are especially high. The representation of woman as image (spectacle, object to be looked at, vision of beauty and the concurrent representation of the female body as the arena of sexuality, site of visual pleasure or lure of the gaze) is so pervasive in our culture, well before and beyond the institution of cinema, that it necessarily constitutes a starting point for any understanding of sexual difference and its ideological effects in the construction of social subjects, its presence in all forms of subjectivity. If one tends to look into the civilization of the "image", cinema works most effectively as an imaging machine, which by producing images (of women or not of women) also tends to reproduce woman as image. The stakes for women in cinema, therefore is very high and feminist intervention appears to be more important at the cinematic level, if they are to obtain a conceptually rigorous and politically useful grasp of the processes of imaging. In this direction feminist critique of representation has raised many questions that requires critical attention and further elaboration. Firstly what are the conditions of presence of image in cinema and film ? and vice versa. Secondly the conditions in imaging the production of a social imaginary ?

If one has to be more specific, in recent times what is at stake for film theory and for feminism, in the notion of 'images of women', is the negative images or the alternative 'positive images'? The notion circulates widely and has acquired currency in private conversations as well as

institutional discourses from film criticism to media shop talk, from academic courses in women's studies to scholarly conferences and special journal issues. Such discussions of images of women rely on an often crude opposition of positive and negative which is not only uncomfortably close to popular stereotypes such as the good guys versus the bad guys, or the nice girl versus the bad women, but also contains a less obvious and more risky implication. For it assumes that images are directly absorbed by the viewers, that each image is immediately readable and meaningful in and of itself, regardless of its context or of the circumstances of its production, circulation and reception viewers, in turn are presumed to be at once historically innocent and purely receptive, as if they too existed in the world immune from other social practices and discourses, yet immediately susceptible to images, to a certain power of iconism, its truth or reality effect. But this is not the case. And it is precisely the feminist critique of representation that has conclusively demonstrated how any image in our culture – let alone, any image of woman is placed within and read from the uncompassing context of patriarchal ideologies, whose values and effects are social and subjective, aesthetic and affective, and obviously permeate the entire social fabric and hence all social subjects, women as well as men. Thus, since the historical innocence of women is no longer a tenable critical category for feminism, one should rather think of images as potentially productive of contradictions in both subjective and social processes. This preposition leads to a second set of questions to feminist, by what imaging

on and off screen, articulate meaning and desire, for the spectators? How are the images perceived? How do one see? How do one attribute meaning to what one see? Do these meanings link to images? What about language and sound? What relations do language and sound bear to images? Do one image as well as imagine, or are they the same thing? And then what other factors intervene in imagining, it can be social discourses, genre codification, audience expectations, unconscious production, memory and fantasy. In film making and film viewing/spectatorship what are the productive relations of what and how?

These questions are by no means exhaustive of the intricate problematic of imaging. Moreover they demand consideration of several areas of theoretical discourse that are indispensable in the study of cinematic signification and representation. Semiotics, psychoanalysis, ideology, reception and perception theories*[15].

II) Masculine gaze

Films aimed at women does not exist in a vacuum. The script of femininity it presents is repeated again and again in many other contexts like advertisements, pornography, films etc., one thing that is common in all of these representations women as the target audience for the myths, but when these representations are seen as a consumption for men, then there is a different image of 'woman'.

In masculine gaze, the representation of 'woman' becomes a necessary part of any analysis of femininity or female sexuality. As John Berger opines 'Men look at Women' and Women watch themselves being looked at', the way in which 'woman' is framed in the gaze of 'man' will influence how women come to see themselves[*16]. Equally, if femininity is a performance which takes place primarily within the theatre of heterosexual sex and romance, 'woman' is inevitably situated in relation to 'man'. For in the archetypal masculine gaze there is no question about the order of these position. 'woman' stands as other, against which men define themselves as one as 'man' either her appearance as a creature is to be worshipped or an object to be denigrated, her very essence is irrevocably linked to sexuality in all its myriad forms.

Today, critics talk about the gaze as 'Masculine' for it is the socially constructed position of phallocentric Masculinity, rather than biological maleness that is the issue here. So it is not inevitable that film produced by men will frame 'woman' in masculine gaze. It is not irrevocably tied to the

sex we are born with, but rather reflects and reinforces the relative cultural and psychological positions of 'woman' and 'man'. In this context, to speak of the masculine gaze is to speak of imagery which reifies the social position of 'man'. Within the traditional script of heterosexuality. The position of power, authority and sexualized control over 'woman'. It is the flip side of what one sees portrayed in romantic fiction or fairy tales. The vision of 'woman' from the position of the prince or the strong romantic hero, who is unquestionably in control. These representations circulate meanings about masculinity and femininity, providing a script for relations with each other and script for the construction of heterosexual desire.

This analysis of the masculine gaze is not necessarily the depressing tale of 'woman' as victim 'that it might at first appear. For as women have resisted the myths at the heart of fairy tales, they have reformulated and resisted the archetypal masculine gaze. This has taken to the form of feminist criticism, the development of feminist representations or a female gaze, censorship and re-readings of these 'images of woman'. After two decades of such critiques there are few representations of 'woman' as 'other' or object that survive unscathed, or at least uncriticized. It is arguable that it is only in the transgressive world of pornography that the unfettered masculine gaze is given free rein today; indeed the very attraction of pornography lies partly in the subversive celebration of this sexualized, morally and politically incorrect, positioning of 'woman'.

But regardless of the remarkable impact of feminist critiques, one cannot afford to be complacent. One cannot afford to simply dismiss or disregard the representations of 'woman' framed within the masculine gaze, There is a lure at the heart of this particular sexualized vision of 'woman' particularly for men – and need to ask why.

Visual representations of 'woman' framed in the masculine gaze reflect a fantasy of perfection. Woman as ideal, worshipped, revered and help up as an icon, Here, 'woman' is flawless, beauty personified the angel in the house, an apparent role model for all women who see right from the vedic period, this idealization has taken the form of an "ideal women". In countless religious texts like Manusmrithi, Yajnavalkya Smrithi etc., the image of women as beatific mother, wife is repeated and also in the mythological representation of women is seen as a doting mother, dutiful wife etc. and this only image of 'woman' is produced from many centuries in the films as a representation of feminine ideal reflecting the fantasy and fiction of happy domesticity, a domesticity which centered on women. The approved feminine roles in many of the films would be as mother, wife and daughter always proper always pure. In these separate guises which implicitly define what is to be feminine, one sees 'woman' either as a worshipping, serving or obeying. As Lynda Nead has commented, "woman" is offered as a unified and coherent category through the fulfillment of her domestic duties and mission*[17].

From the first start of the silent movies, to the mass market block busters of today, women have been transformed into goddesses through their overvaluation in film; Savithri, Leelavathi, Pandribai, Pusphavalli the list goes on. This women are icons, ideals-air brushed fantasies of sublime perfection frozen in photographic stills and magnified and exaggerated in their projection on to the cinema screen. It is beautiful women who are most likely to be elevated to the status of 'star'. Others however, excellent their acting skills are generally relegated to 'character parts'. In films, one can also see the continuation of the myth of ideal woman, the same story of motherhood as idealized bliss, with romance and domestic harmony central to woman's happiness. There is simply a variation on the tradition imagery, bleached hair and perfect make-up replacing the beatific of the religious icon. This is perhaps epitomized in the sugary films of the fifties, in which actress like Leelavathi, Soroja Devi were shown as glorified housewives, perfect femininity resulting in the attraction of a 'real man', A lesson for all women watching. The film star is the idealized image of perfection made 'real'. One is as fascinated with the mystery of the private life of the star, her changing styles, her moods and marriages, as everyone are with her performance on the Screen shifting fashions may determine which style the latest icon will adopt-thin or very thin 'make up' or 'natural' – but the process is same. She is fantasy incarnate, a vision of perfection who inspires desires.

`These myriad representations of the idealized 'woman' may on the surface seem to be a positive process, a glorification of feminine grace. This is how films for centuries has presented a demonstration of men's adoration of female beauty and even to this day the film makers are carrying the old masters mantle. If one accept this line of argument, the worst one could accuse is the marginalization or making invisible the ugly or the plain, But if one scratch beneath the surface and ask what the meaning behind these narrow images of 'woman' is, one sees a very different story altogether – a story one might not really want to see. In this view the glorification of 'woman' one sees in the masculine gaze is not worship but a reflection of unconscious anxiety, envy and fear. As, feminist psychoanalyst Koren Horney observes man's dread of woman is irrevocably connected with sex-a fear of not being good enough of man enough within the script of heterosexual sex. Within dominant constructions of masculinity 'man' is expected to be sexual powerful and in control, Any failure to live up these expectations might suggest that men are not 'man'*[18]. As Horney explains man's original dread of women is not castration anxiety at all, but a reaction to the menace to his self-respect or as Margaret Ate wood has commented, women fear that men will rape them, men fear that women will laugh at them. His dread also reflects a fear of rejection, as Horney comments the dread of being rejected and derided is a typical ingredient in the analysis of every man.

This turning of 'woman' into a sexualized object has been seen by many Psychoanalytically oriented feminist critics as the transformation of 'woman' into a fetish – in Freudian terms, an object on to which sexual anxiety and the fear evoked by the knowledge of woman's difference is displaced by man. Griselda Pollock has argued that fetishim as an avenue of escape and a defense Mechanisms is imposed upon an earlier pre-ocdipal organization of the drives, the component instincts of Sexuality, the prime one of which is Scopophila, love of looking*[19], Freud described the love of looking' as a pleasure central to the experience of the infant, who is literally immobile and powerless and can only imagine power and control over others through submitting them to a controlling gaze. And given the gendered segregation of child care, Scopophila would be a pleasure derived from looking at the mother. In adulthood these fantasies come to be projected on to woman, who stands in the realm of the symbolic as repository of early infantile fears and desires.

The fragmentation of 'woman' into part object rather than whole object in visual representation is a more obvious example of fetishization. In films the version of woman' is idealized beauty is not always seen in her full form. She is often represented as a face or a head, as lips, breasts or legs. She may be literally split into parts, as most of the films still continue this tradition, today major focus of worship is more on breasts. 'woman' made manageable through her to her most sexually evocative body part, that which is most likely to have been the focus of infantile "looking" and

consequent defensive fetishization. The celebration of female starts with exaggerated breasts, perpetuates the notion that body part is all that 'woman' is.

Whilst representation of 'woman' arguably contain her potential danger, sanitizing and simultaneously scaling her seeping sexuality, they also feed fantasies of possession. What is implicit in these image of woman is the explicit representation of rape – a ubiquitous them in films. It can be considered as a strange form of 'entertainment' at least from the point of view of women.

Representation of rape are invariably presented as seductions. The woman raped is invariably ripe and ready, her assailant powerfully taking her as his rightful prize, she is the fruit to be picked, succumbing to his overwhelming strength, ultimately helpless in the face of his Masculine Power. She is usually depicted as struggling, her attempted escape adding a sense of excitement and mastery to man's possession. This Misogynist rape-fantasy glorified as far from real rape as the solution fantasies that dominate romantic fiction. Directors do not stop at objectification and rape in their treatment of Women more savage sadism, more over evidence of aggressive impulse is represented in the images of Women tortured or taking their own lives often by stabbing. In the most innocuous representation the Woman is merely bound, her rape and torture implied, and in many cases Man as hero comes to her rescue. It is a fantasy of Phallic Mastery and of Possession of the fetishized object, who is captured

from the clutches of another man, Here, the heroic man both gets the woman and beats his male competitor. Is it a coincidence that the women subjected to the most vile treatment in these representations are often Woman who are strong, independent and rejected the rules of 'man'. These Women are willing to die for their beliefs, they are also Women unwilling to submit themselves to be confines of heterosexuality. Such Women have been punished.

In Kannada films, Rape is a social as well as a personal crime where in the female body becomes the site of contestation between power and powerless, between imposition and freedom, between the system and the individual. The moment there is a protest, all social institutions – Marriage family law – all ideas of respectability and loyalty conspire to silence to female Voice.

The rape scenes in most of the Kannada films raises a lot of questions (a) Rape is a business for advocates (b) It is a story to sell for the media (c) Rape is an instrument of controlling and silencing the protest of Women that is their individuality (d) Justice is also made as the silence of the judge shows, while the cross examination increasingly goes on becoming vulgar, stooping to the level of ridiculing the victim. (e) A public trial is a Multiple rape committed on the Woman as the act of intercourse is described in all its ugliness and brutality.

In almost all Kannada films, whether it is political, family oriented, Romance films, a rape scene is must in order to enhance the story most of

the Scenes are a part from Melodramatic and rhetorical elements in it, rape scenes emphasizes more as an off beat entertainment to its viewer's. The social responses are loaded so heavily in favour of male control that Woman's body becomes a thing to be exploited, discarded and destroyed. All this activity is garbed within the nations of respectability and honour, but in actuality it serves the ends of power, wealth and self-indulgence, The investigative methods designed to be an obstacle course or a trap. The whole legal machinery looks upon a rape victim as an outcast and pronounces her guilty. This is the only crime where the victim is perceived as guilty and the male mind set whether of a husband, advocate, police man or judge is unable to see the victim as a person.

Films like 'Sharapanjara', 'Uthkarsha' and 'Nishkarsha' where for patriarchy, rape is no big deal. It is the male right to a female body. Rape takes place within families, related kin, before marriage and within marriage, or stranger and so on. It is taking of woman without her willingness. In a feudalistic structure, the poor have no rights. Male power is supplemented in this aggressive act by money power and while it privileges the male ego, it ignores the Women's right to her body as well as to her conscience. It is a total objectification of a person.

As such in Kannada films there is hardly any such films which would address rape as the only issue from a feminist point of view. Of course films like 'Sundara Swapnagalu", 'Suprabhata' deal about rape but the justice rendered to a victim is either the rapist marrying her, or through the male

support a battle is won. The agency of women is still subordinated most of these films, lack (a) in making a powerful statement against the blindness of patriarchy (b) For the courage which supporters have to display (c) also an emphasis for the need of social responsibility and Women's solidarity.

One of the most evident consequences of two decades of feminist critique is the apparent change in the representation of Woman available in the mainstream. There has been a notable development of films for Women which differ from the romantic, chocolate – box fantasies deemed suitable for female viewing in the unenlightened pre-feminist era of Cinema no longer is a 'Woman's film inevitably expected to be a tear-jerker or a happy romance (although such films continue to exert influence and maintain a loyal following) Women can be shown outside of the narrow confines of the role of a devoted mother/wife or whore and can take up the traditionally Masculine subject position without being destroyed.

No act of oppression or rape can in itself evolve sympathy. And every such portrayed carries within – Sado Maso/ chistic possibilities specially where stereotypes are employed. In several movies, despite strong feminists statements, the images are cast in stereotypical moulds as in 'Thayiginta Devarilla'.

III) Fictional Constructs

The recent Encyclopedia of Indian Cinema (Rajadyaksha and Willeman, 1994, 10) noted for millions of Indian overseas a major part of India derives from its movies. India is the largest film – producing country in the world, it produces over 900 films annually.

Regional Cinemas are the keys to the Indian cinema industry. India is unique in its Kaleidoscope of diverse languages and cultures there are at least 15 languages and over 2000 dialects and films are produced in Most of the official languages (Hindi, Tamil, Telugu, Malayalam, Bengali, Kannada and so on)

Kannada Cinema was to a large extent under the shadow of the neighboring Tamil and Telugu film industries for a long time. Vast majority of films produced in Kannada are of the popular variety – Sentimental, Melodramatic, escapist, full of songs and dance. However, a few filmmakers are keen to create a Serious Cinema that addresses significant social issues.

In traditional Indian Society, there were definite and consensual norms of behaviors that regulated the conduct from the past for example the concept of Woman as Sita is prevalent in Indian Society as well as in Kannada films. Sita, immortalized in the Ramayan, is the ideal Woman, the ideal wife, She is steadfastly loyal to her husband and obeys his wishes unquestioningly. It suits the Indian Mass audience fine Since it coincides and reinforces its timeless conditioning into the dominant Patriarchal ideology which deifies the Woman who sacrifices everything for the sake of,

or at the command of her husband over the years, Kannada popular Cinema has perpetuated this ideal of a wife's selfless devotion in majority of the films.

The male icon has transformed itself from time to time in keeping in view with the Socio-Political changes in country But the women in Cinema is not spared. She must remain trapped within the image of the Sita and capture the symbols associated with a Durga or a Radha, a pure idol even when she is portrayed a modern lawyer or frolicking as a glamorous girl.

Mass cultural support has brought forth a host of films shaped along the Radha – Krishna love story with minor Variations in keeping with modern India's conventional codes of morality. Women were permitted to indulge in romantic love if it followed Radha – Krishna model. In Radha Krishna cult, the flute and the image of Krishna merge for Radha, loves the flute as much as much as she loves Krishna. On the Surface, it suggests a child-like playful relationship between Krishna and Radha. From a feminist analysis, it is a heady mixture of a Sensuous Vacillation between Krishna and the flute, between an erotic passion and a divine transformation of it, a fruitless but enduring pathos, a frustrating experience*[20].

In the mainstream Cinema this code has to be exploited time and again in different forms for example films like 'Malaya Marutha', 'Yare-ne-nu-cheluve', 'Yeradu rekhe', 'Chandra Muke Prana Saki', 'Belli Kalungara', 'Krishna nee begane baro', 'Mullina gulabi', 'Jodi Hakki', 'Anuraga aralithu', 'Hulihalina Mevau' to name few. In almost all these films

while Meera's love is spiritual devotional, Radha is more passionate more intense, emotional and physical which seeks, demands and receives reciprocation on equal terms. Meera's love is all- embarking but sustains always on spiritual plane translating into total devotion, not expecting anything in return. Both kinds of love however are underlined by a spiritual and transcendental quality. There is a considerable ambiguity about the sensuous nature of Radha's love as there is about the spiritual nature of Meera's. Many a times these two lovers are portrayed insufferably. But seen more deeply it is more of male chauvinism, where the hero resembles Krishna having relationship with two women at the same time, his wife and his girlfriend from his past, when the girlfriend commits suicide she is bestowed with the legal status of a wife through the decking up of her dead body in bridal finery complete with the ritualistic Vermilion in her hair parting (film like 'Sowbhagya Lakshmi' – Vishnu Vardhan Rukmini, Laxshmi and also justifying the title) or distorts the mythical love of Radha and Krishna and the saintly character of Meera to a part beyond recognition. These distortions merely encourage the indoctrination of the audience into the fallacious, patriarchal belief that Women is unable to cope with reality and that her sole fulfillment in life is in Marriage.

In many contemporary films in the mainstream, the leading lady starts off as a docile Woman, innocent of the world in general and of Men in Particular and the shocking incident like the Women household by Merciless Killers in films like "Jwala Mukhi and "Balrama" shakes her first into a Durga

and then into the destroyer, Kali, thirsty for the blood of those who wronged her, she is angry, ferry and avenging in both these films.

Movies which project victim hood tend to focus on oppression and violence and reinscribe patriarchal Value structures often located within larger frame works like the development project, they highlight the qualities of sacrifice and traditional heroism where Women are concerned victim hood becomes part of a survival struggle, or embodies the concept of an ideal Womanhood, the Pativrata, or is placed within a domestic power struggle between the mother-in-law and the daughter-in-law. Such portrayals attempt to construct Indian femininity along conventional patterns.

Rebel women are often portrayed through ridicule and comedy. Rebelliousness need not always be conclusive or even approved within the narrative structure. At times it may be part of the discourse on modernity and perceived as a potential threat to patriarchy through the values of education / westernization or independence. But at times these images may be located outside the middle class, and there may be positive portrayals of the questioning of the rebels. But very often the rebellion itself upholds traditional values and the courage of heroism displayed falls within the Durga/Kali image, that is the image of the Vengeful mother – goddess*[21].

In contrast to these two conditions of victim hood and rebelliousness, transgressive behaviour violates the norms of traditional morality and constitutes a deviation from the socially approved moral norms of sexual relationships. Women in these movies trespass into zones not acknowledged

as legitimate and define a new relationship with their body and self (bridging the separation between the two) They call into question, issues of fertility, mother right and right to body.

In the main women's issues are part of a larger social debate and men often enough are also victims, rebels or Transgressors, only they are not seen as much. Moreover some of the tools of oppression are wielded by men as they occupy a position of power in gender equations. Also it is to be seen that the endings of films which deal with transgression have a special significance. Very often there are no solutions and hence no closures. At times, when there is a solutions, it foregrounds the role of the forces which help bring it about. Multiple forces are at play which allow the narrative to open in multiple ways to reach different viewer ships. Such a narrative strategy – of widening the frame works, of working at Multiple levels and providing open-ended endings – emphasizes the interconnections between religion, patriarchy and morality and their impact upon the socialization process of the girl child.

Women in Kannada Cinema ranging from cult movies and celluloid block buster's like 'Sampathige Saval' to the more recent 'Appu', engages itself with serious gender issues continue to be portrayed and presented as either damsels in distress to be rescued by knights in shining amour, or demented feminists, or just plain simple belly – shaking glamorous dolls, whose sole ambition in life is to attract the attention of accomplished males, events seldom catapult women characters of the Kannada Cinema to a white

hot spot light. They are dumped into the quagmires of tension paled fireworks of the home – prison or the ambitious exploitations of healers and killers, lovers and betrayers. The Woman are shown as having no sphere of their over, no independent identity, no living space. The male character's of Kannada films that is the heroes and the villains move around the space of the movie like players in a deadly choreographed game of chess-with the Women characters the sacrificial Pawns. As the stories Progress towards expected and anticipated endings, Kannada Cinema proves again and again that it's Women characters will always need something more than the brains which God almighty has given them. Their love, their dreams, their unexpected destinies shall always oscillate Vacuously between the Pluralism's of culture and traditions, paradoxes of progress and representational aporia.

The two areas which the researcher would like to focus is

(a) The Mother's ride, inheriting all the power and status of the Mother goddess tradition of Indian culture.

(b) Women characters trapped in secondary roles as somebody's wives, somebody's daughters or somebody's love interests but never their own selves that is never as Women – 'individuals' in their own right.

The Mother's role, in Indian culture enjoys a double inheritance as it encompasses the 'Mother goddess' tradition. 'Mother goddess' can be interpreted as expressing ideas of power, autonomy and primary in the widest sense of the terms she conveys a world view in which the creative

Power of femininity is central. She is the combined energy of the but she wields weapons and battles above with hardly any male support. She is the benevolent "Shakti"- The actualize of Gods latent power and the embodiment of his grace. She enjoys an independent status*[22].

A semiotic and psychoanalytical approach to the representation in popular Cinema reveals that the image of Women is not wholly congruent with the reality of Women's life and conduct outside the Cinema hall; on the contrary Woman functions as a 'Sign' within the definitive parameter of myth, Custom and ritual. The functional allocation for such a 'Sign' as per the view of Roland Barthes is to remain active as the signifier of an ideology which will denude it of all its denotative Meaning, in order to invest it with purely connotative dimensions*[23]. As Claire Johnston makes an succinct analysis of myth as a patina for the exercise of "the political unconscious 'beneath the cinematic production and the circulation of Women's image, and she says, "Myth as a form of speech or discourse, represents the major means in which women have been used in Cinema: Myth transmits and transforms the ideal of sexism and renders it invisible – when it is made visible it evaporates and therefore natural* [24].

It is a world wide practice to think of one's own country as one's "Mother land – But Indian reference to the 'Mother' is loaded with religious significance and the country is conflated with the Mother goddess Shakti (literary strength) The concept of the country as Mother finds renounce in the national hymen 'Vandemataram' (Hail Mother land) and the Mother in

Kannada films (Bhuvaneshwari) is always revered as a vital force in society – as in the Kannada film Mother India, the goddesses image, however is represented through cardboard representations, either as a tyrant figure of a Mother-in-law or a sacrificing Mother or even as the blood thirsty Kali who asks for sacrifice.

Yet although the wife is represented as a victim of Social conventions and her individuality is severely limited, the word Shakti is used to describe her role as Mother in Kannada films. More appropriate to describe the wife may be the word Sati. (extreme devotion to her husband or had) The Sati Concept led to a considerable number of films like Sati Parvathi, Sati Anasuya, Sati Savithri, Sati Sakubai and although it is no longer fashionable, its effects was to portray women as Streotypical, uni-dimensional creatures with no Personal ambitions of their own. Mythology in a direct form is relegated to a less important position. Films like Bhagya Vantharu, Jeevana Chaitra, Speak about Sati. Syndrome which has limited the Portrayal of the Woman – as wife in the Kannada films to a large extent and made directors shy away from venturing beyond the Parameters of ordained wifehood as shown in these films. The reason is that these films are extremely popular with the masses and brought commercial success to their producers.

Similarly, the role of Mother supposedly 'good Mother's is absolutely trivialized in India films. This silent suffering static species is so distressingly deified on celluloid that by the end of the move one is convinced that these faces will soon be up on postage stamps. The positive impact and

Significance of this character is absolutely stultified with result that the character just slips through the fingers and what remains behind is a pathetic caricature. The Kannada Cinema does not place the mother within a realistic setting, instead it strives to contract this sphere into a limited area thereby turning this space into a place of isolation and confinement.

But the Mother's maternal instincts can have a far-reaching effect on public life. The well known American writer and feminist Charlotte Perkins Gilman has observed, "Mothers with their natural characteristics of care, nature, provision and education can be shown to be ideal public administrator*[25]. They can have a strong impact on society with their natural habit of serving the interests of others and also the manner in which they bring up their children. In the 'Sampathige Saval' (Rajkumar and Manjula) the hero's (Rajkumar) Sisters-in-law receives a rare gift from her Mother-in-law when she is entrusted the responsibility of taking care of the hero. The Mother-in-law says, "He' is not your brother-in-law but your son from now on. She instructs the daughter-in-law to pour a glass of milk into the hero's mouth, an act which binds the new mother and son.

This concept of 'Social Motherhood' which transcends the 'Separate Sphere' ideology can be exploited to positively tackle the repression's, Suppressions and arbitrary conventions of society. Her characteristics of 'care', 'nurture' 'provision' and 'education' 'can enable the Mother character to direct the resources of administration and society, away from competition and self interests thus aiding Social advancement and progress. The politics

of Social Motherhood can be directed towards aiding social advancement and not hindering it.

The projection of non-nurturing, well intentioned but misguided Mothers has a strong endorsement of the Mother ideal could reveal the Vast Potential of this character. The lenient affection, compassionate attention bestowed by the Mothers on their infant to turn them into strong individuals or the daughters memory of her Mother's affection for her and the Self-esteem and strength of will it has generated in turn, is a sphere sadly misrepresented in the films for ex "Amrutha Galige" the decision of the heroine come very close to this ideal but then the glass liking appears again and the recurring concern for mass approval and erudite assent resurfaces repeatedly thereby overshadowing the essence and spirit of the character. In the Kannada films, there is a failure to emphasize the significance of Women participation in the general scheme of human advancement and progress is its singularly weak point. It continuous to portray the 'Mother' character with such remote eeriness, well insulated by social histrionics, that the yearns to break free from the sterile omnipotence of the patriarchal net worth in which she is trapped, into another world, another time and another space.

Kannada films of these nature, each in its over way question the social norms which deny the individuality of the Woman and discriminate against her on grounds of morality. Thus the normal structure of the family is radicalized.

The second domain which eclipses the position and powerful impact of the Woman character is the manner in which she is depicted as purely a Woman. This blasphemic caricature is trapped within stereotyped rides. The Suppressions, the exaction's and the dictatorial conventions of Society tend to inhibit the 'autonomy' of woman as an individual. In the view of Zauderer, "Autonomy is not merely a liberal masculine ideal, but a basic need for freedom of thought and action*[26]. The liberation from the feeling of helplessness is the ideal of autonomy. Through the formative years of growing up, during the socialization process, the Woman learns to submit to the tyrannies of the fraternal society at all three levels – the emotional, the social and the financial, are perceived and presented as socially inferior beings. Because they are socially inferior the female bonding is depicted as clearly distinct from the male bonding. Male bonding is always depicted in positive light songs like the title song's of "Sneha lokha" (Ram kumar and Ramesh) and "Sepoy" (Ravichandra, Chiranjeevi) endorse that phenomenon. When it comes to female bonding, it is either depicted as Women hurling hostilities on their own sex or the other extreme of physical closeness.

Nevertheless, this ideal Women must be sexually pure and the epitome of sexual fidelity. The films upholds the traditional views of Society which, fearful of female Sexuality, demands of the Woman a subjugation of her desires consistent with the cultural norms pertaining to the status of Women in India society, the honor of the family is closely linked to female behavior. The need to preserve the honor is expressed through elaborate

codified behavior patterns that require the Woman to remain secluded, confined to the domestic domain and dependent on the husband.

The portrayal of Woman as devoted housewives, sacrificing Mothers and deceitful daughters-in-law. This image has been so constantly drilled into the Indian female psyche that Women themselves have started believing in this self-portrait' – And one can disagree with the strong subconscious influence and hypnotic effect that films have on our minds. With the strong subconscious influence and hypnotic effect that films have on our minds. The makers of these films emphasize that they are simply catering to what audience are accustomed to seeing. There is a strong resistance vocal and independent.

The celluloid body has always been shown as a secondary, subservient figure. Though the woman of the twenty first century has entered and excelled in jobs that were once the prerogative of Men alone, the heroine in contemporary films continues to be an out dated image with an unrealistic set of Values. It is a different form of enslavement.

Kannada films represent women's lack of status and have relegated them to silence and marginality. The Women characters have no ambitions or interests 'beyond dressing up to the nines for their beloved's or stepping out of their four walls once they've ensnared their spouses and who derive joy and pride in serving their in-laws, looking after their previous children and queening over the kitchen.

Nevertheless, this ideal wife must be sexually pure and the epitome of sexual fidelity. The films upholds the traditional patriarchal views of the society, demands of the Woman as subjugation of her desires consistent with the cultural norms pertaining to the status of women in Indian society, the honour of the family is closely linked to female behaviour. The need to pressure the honour is expressed through elaborate codified behaviour. Patterns that require the Woman to remain secluded confined to the domestic domain and dependent on the husband. Films like 'Mangalya Bhagya', 'Sindoora Tilaka', 'Arishina kum kuma', 'Sati', 'Sose thanda Sowbhagya' ,Kum Kuma Bhagya', Sets as an example to these contentions. What are these Popular films trying to portray? As Mahashweta Devi says that "even after fifty years we're at point of no return. Today India has an extension of a Medieval Value System." (Quoted by Ahluwalia)*[27].

Even though there is a slight changes undergone in the role of Women, but basically she has to be passive, submissive and one – dimensional. Whether it is a old or new age films, the wife is shown as obeying the husband even if she feels differently about something, she withers away when the son is estranged from the father yet, she feels that to express and exert her will, would be a violation of loyalty to her husband.

The very word 'house wife' conjures up a ready made formula for the script writers. She has to be good looking other wise, one cannot blame the husband's roving eye, she must be a fabulous cook even if one hardly ever find her in the kitchen. She must be simple and her entire life should

revolve around her husband, children, in-laws and home, strictly in that order. Above all she must be a Martyr.

In recent films, wife remains smart and attractive while conforming to her husband's needs in every way. There is comrade ship in dialogue but the roles are unchanged. Women are made targets of sarcastic Verbal abuse as wives and daughters-in-law to satisfy an audience whose sensibility is being blended with early new film.

For the sustenance and promotion of patriarchal values, women's Power through Marriage, has been cleverly channalized toward procreation and promotion of the family. These representations of control and privation are found throughout the world in which Women function*[28].

These are also symbols of binding and confinement showing up in female customs and manners specifically in those linked to the wife. A proper wife wears a lack of sexual restraint. The jewelry she wears symbolizes her married status which she has to abandon the moment she becomes a widow. Nose rings and toe rings Symbolize a Woman's attachment to her husband and family. The saree is almost mandatory because wrapped round the body is carefully conceals red in most of the regions, is the colour of suspiciousness and is also linked to menstrual blood, the blood of child birth in various ritual and mythic contexts. The bride so adorned is often compared to the Goddess, who when united with her husband is the source of worldly property and fertility. The confinement of

Women to a female sphere with its various symbolism's of binding is generally seen as controlling and channeling power toward approved ends.

IV) A PERSPECTIVE ON KANNADA FILMS

"The image of woman stands in patriarchal culture as the signifier of the male other, bound by the symbolic in which man can live out his fantasies and obsession through linguistic command by imposing them on the silent image of woman still tied to her place as bearer and not maker or meanings"*[29].

Laura Mulvey

The above quote is very close to kannada films representation of women, where they have been relegated to the passive position in film after film as 'bearer', not the 'maker of meanings.' As she further quotes "what counts is what the heroine provokes, or rather what she represents. She is the one, or rather the love or fear she inspires in the hero, or else the concern he feels for her, who makes him act the any way he does. In any herself the woman has not the slightest importance*[30].

Disentangling the lure at the heart of the representation of 'woman' in the masculine gaze is necessary part of any analysis of femininity or female sexuality.

It was feminist film critic Laura Mulvey who drew upon Lacavian Psychoanalytic theory in arguing that the "gaze" in film is male. This gaze operates in three ways. Man is filming, controlling the voyeuristic gaze of

the camera, the gaze of the man within narrative of the film, the actor is structured so that the woman actor is positioned as object - Man gazes at woman, woman is looked at and the spectator, the person watching the film is assumed to the male, imitating the voyeurism of the camera and the actor within the film. So at the numbers of levels, 'Man' is positioned as 'action', whilst 'woman' is 'passive' and therefore captivated, controlled and contained as erotic object for the characters within the screen story, and as erotic object for the object for the spectator within the auditorium.

The stories played out on the screen are the men's their conflicts, their dreams, their aspirations, their tragedies, their revenge, their desires and their heroism. The women exist only in relation to the men, as their mothers, their wives, and especially their lovers. It is hard to find even one story revolving around a single unattached woman. And of course, there is the worship of youth and beauty. One rarely ever see a women act independently make her own divisions, question authority or even be working woman unless her mother is on the death bed, or the father crippled, and definitely never once she gets married. Traditionally, women have been reduced to being a mere spectacle in the movies, pretty faces commodified for their beauty, with hardly any dividing line between beauty consists and acting in films.

Women's specially constituted role, as spectacle, as the subject of the look, is especially evident in the song and dance numbers, which are such an important part of the publicity and the selling of a film. In few of the

films to make the movie as a hit film an item number is inserted, which generally have a show girl or dancer performing and the male audience watching. These songs often do not have any direct connections with the rest of the film.

In many of these songs, the styling in terms of make up and consumers, and the cinematic elements of lighting and shot taking, that is the way the body is arranged with respect to the camera and hence the eye of the audience, the movements of the gaze is invited to certain parts of the body selectively considered sexual – the eyes, the lips, the breasts, the naval, the buttocks and the legs, make up techniques include brightly colored, glossy lips, cleavage roughed darker than the rest of the body, tattoos on the novel etc. The costumes are often dazzling with sequins or a Metallic finish, brightly colored, and revealingly cut. The natural contours of the bodies of the actresses are frequently distorted with push-up bras, breast and or buttock padding. And to emphasize these unnaturally distended body proportions, the women are frequently shot either from a low angle, or from a high angle to show the cleavage. The actions of the women in the dance often mimic sexual movements with numerous shots of just body parts, like that of having breasts, of pelvic thrusts. All these add up in objectifying and sexualizing the body of the woman for the benefit of the make viewer.

As Laura Mulvey opines " In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for

strong visual and erotic impact, so that they can be said to connote to be looked – at- ness*[31].

If most of the other regional films the songs are popular, where as in Kannada films the preference for these item songs are less, instead, the above contents are more focused on the heroine for example songs like "Dekore Dekore Bale Dindu Yava Kade Nodidaru Gundu Gundu" (from the film - Gadibidi Krishna), Bangara dinda Banana Thanda Sagara dinda (from the film Pretoso Tappa) with these device the gaze of the audience and male characters in the film are combined neatly providing both with a sense of control and possession.

In the following gazes, one can differentiate the kinds of gazes

1. The male gaze is always more predominant and importantly placed in the films. The gaze of the male character towards the female character and the gaze of the female character towards the male character with in the narrative. The moment male first sees the woman is very well foreground through the use of action (either removing the sunglasses, looking women from head to toe, or the entry of the heroine in slow motion, her walk, the clothes and even her challenging look, all significantly to her as a sexual spectacle to be looked at, by the hordes of young men sitting around the campus or in the class room with background music (hit song

from 'Premaloka' Noddamma Hudugi Nodamma Sariyagi... Ravichandran and Juhichawala)

2. The gaze of the audience towards the characters, the reverse, that is the gaze of the characters towards the audience rarely ever exists, since that would break the carefully constructed verisimilitude of the screen story as something taking place on its own volition, and not something especially arranged for the eye of the viewer.

Focusing on the gaze of the male audience, most of the films are made by men for a predominantly male audience and to reflect on the relationship of the way men look at women, and the resulting power dynamics in society. Songs like 'Naka, Kikara beda kode kiss' (Nandi) 'Nimbe hanninanatha hudugi bandalu nodu' (Premaloka), 'Chakota, chokota bandalappa chakori' (Yare Neenu Cheluve), 'Rambe na vyarada gombe' (Aditya) fits into these framework.

One is not suggesting that this is the only spectatorial position, or way of presentation of the woman. Spectatorial pleasure may even proceed from the viewing of the female figure as plenitude, or in identifying with the female figure, that is opposite sex identification, which Mulvey ignores. After all, one is multiply gendered, and according to psychoanalysis essentially by bisexual, thus a possible pleasure can be from the ability of the cinema to satisfy that need to overcome sexual difference, the wish to be both sexes temporarily through the mobility of multiple, find identifications.

The feminist are not intended to negate the pleasure in looking or being looked at, but one must remember that there is a power inscribed within that, and when predominantly one sex is constituted as the spectacle and the other as the bearer of the look, there is a cause for concern while a large web of Conglomerates producing consumer goods thrive on the anxieties, this develops in women one can only wonder at how much this costs women including the actresses who live with the presence of the oppressive gaze of million of men, in terms of bad body images, inferiority complexes, depression and even pathologies like bulimia anorexia (The researcher has discussed this concept in the earlier chapters) which one is taught that ever one's bodies are not ones.

Till now the researcher has focused on representation of women on the screen, It also becomes necessary to also examine the representation by women on screen" as both aspects are essential for understanding the interplay between the representation / portrayal of women in films."

There is a need to examine the work of women directors, who are recently emerging, and how they seek to portray the lives experiences of women. During the last three decades a number of talented women film directors have appeared on the Indian cinema scene. Among them Prema Karanth, Aparna Sen, Vijaya Mehta, Saiparnjpye, Parvathi ghosh, Vijaya Nairmala, Suprabha Debi, Bhavnumathi, Kalpana Lajmi, Deepa Mehta, Revathi, Kavitha Lankesh deserve a special mention. Almost all these directors have shown a great interest in examining the experiences,

problems and hardships encountered by women, from the viewpoint of women. It has been argued by some women film critics that even the most liberal – minded and well meaning of male film directors especially in Kannada films still display some residual patriarchal leanings films like 'Yeda kallu Guddada Mele' 'Shara panjara', 'Ranganayaki',' Aruna Raga', sets as an example for above contention. Films like 'Hannela Chiguridaaga', 'Belli Moda', 'Ghata Shraddha', 'Panniyamma' or 'Thayishabha' can be taken as a token for women's emancipation and liberation from patriarchal leanings. It is interesting to examine how women filmmakers in India especially in karnataka are seeking to capture cinematically the experience of women as they explore the complex terrain of modern life. These are many women who are entering into the technical side of film making also, like Antara kale, Payal Mukharjee (Producers) Pia Bengal (Costume Designer), in Kannada films hardly we find any such women who have entered into the foray of technical side of film making.

If one has to mention about women directors in karnataka Prema Karanth, Kavitha Lankesh and G.D Jayalakshmi deserves mentioning, the first two are noted for their Kannada films Paniyamma, Deveri, Bima (Still under production) respectively, where as G.D. Jayalakshmi is an upcoming director in English films like 'Arranged Marriage' and the 'Potters taughts' (Still under production).

Prema Karanth 'Phaniyamma' is an adaptation of woman – centred novel which explore gender in the contexts of issues like widowhood and

martial rape. Gendering which commences at girlhood for the Protagonist of this novel, is explored within the specificities of Brahmin caste structures and the regional variants of its caste system in Karnataka, themes interrogated in the Kannada new wave cinema from 1970 onwards.

Though this movie has not been directed through an overtly feminist perspective, they do represent the survival of individuals amidst the adversities of their oppressed lives. The novel on which the film is based, read as feminist text exploring the threads of gender oppression in the Malnad region of rural Karnataka. The film is therefore brimming with critiques of the silencing of women's voices, the denial of their right to their own bodies and the thwarting of choices and aspirations.

The cultural frame work of Brahiminism and its normative and repressive principles of 'Purity' and 'Pollution' constructed from the vedic period onwards have effectively marginalized women originating in the view of the Brahmin as divine, and the essential part played by his wife in rituals and ceremonies, moving on to her stereo typing as a role model, the repression women within the Brahminical framework is particularly harsh. Karanth's use of image and narrative to represent the action of these repressive forces in the unconscious of the women and the process of breaking the silence of their oppression, Transgression caste and gender boundaries by the female protagonist 'Phaniyamma' represent a significant breakthrough in redefining the silenced aspects of 'being' (self) is constructed cinematically.

Feminist cine-explorations of space have made it possible for women to envision their relationship to space in graphic, architecturally precise terms that foreground their places in society, less in physically vibrant, tangible specifications. Historically, women and feminist filmmakers have had to contend with both the restrictions placed on women within the frame and outside the frame in their explorations of space. Women's understanding of their places in society then has had to be worked through an aesthetic understanding of their confinement within the frame and more importantly through the aesthetics of the frame.

The feminist film maker has to contend with historicity in absolutely relentless terms if she is not to place women in a historical space where her signification would derive from male taxonomies Indeed, realism has been the most readily available form to achieve some tangible recognizable historical specificity.

'Phaniyamma' confronts the dual challenge of both undertaking the task of 'uncovering' as opposed to 'concealing' an epistemic self and showing the 'coverings' including that most intransigent of covers history. The story of 'Phaniyamma' is not known to anyone in any great detail – no authentication exists of that narrative before one uncovers an 'epistemic self' that hides itself strategically from colonial eyes, but one that has purposefully been obscured, rendered invisible by the bearers of history. In other words, the task cannot be convinced only in terms of maintaining an invidate epistemic self but of finding the female subject.

The narratives of the film analyzed above are not didactic in a literal, distastiful way. On the contrary, these films are huge box office hits. Hit songs with elaborate dance sequences, foreign locales, designer clothes, superb photography and above all gorgeous heroines who sometimes are achievers in their own right, before making their screen appearance with the help of such rich visual tapestries, these films push forward norms/ prescriptions for the youth that form large segments of the audience. They continue to enthrall audience everywhere, resulting perhaps, slowly and steadily in a transformation of the way one thinks and behave in one's world. If such a change does indeed occur, the ideologies would have succeed in entrenching their ideas that are majoritarian patriarchal and non – egalitarian. It is the transformation potential of cinema that seems most threatening to a secular liberal democracy and to the feminist cause.

As Saiparanjpye, a director and a feminist in her own right who has directed adequate number of films to merit an authair critique of her works, presented a paper, "women in cinema" at a seminar on Indian cinema held at the Tashkent film festival, some years ago. At one point of her paper, she said : "By and Large, women have adorned the Indian Screen in a decorative capacity seldom do we see a woman of substance in a film, a flesh – and blood person facing real problems and trying to come terms with her environment. So often we see feminist shadows hovering in the background - wives, mothers, sisters, sweet hearts and vamps, always playing second fiddle to the male protagonist".

The overcoming of the fear of helplessness is an experience that can liberate the women of Kannada Cinema from being coerced again and again. It is only after this experience that women can freely choose to accept authority. To accept authority freely and consciously would then make the woman character, truly an individual not merely and extension of the male egotistical ideas. The recognition of the fact that she was able to draw her own competence and strength would redefine personal autonomy and therefore redefine the woman character.

The present portrayal of women on screen merely perpetrates the Indian cultured devaluation theory " I am a girl therefore bad and therefore destined to suffer" is the message that is sent forth in movie after movie. The space between a strong woman real life and her portrayal on celluloid needs to be negotiated and the positive ambience foregrounded. Kannada cinema has a double role to play in shaping the mindset of its people. It is loved greatly and has tremendous mass appeal but that is not enough. It must also set the stage for social change. Can woman be re-defined and re-categorized into " I am woman, therefore strong, therefore invincible ". Only then can the woman characters come alive on screen. Until then they shall continue to be what they are – mere fictional constructs and one dimensional figures who are distant from the ordinary, real life women.

Films are a very emphatic medium which influence our society. The films that project women in the right perspective from a humanistic and rational point of view need attention and appreciation. Even women artist

must challenge the dictum : " In the film industry women are seen and not heard". They must not conform to the norms set by Kannada films of systematic cultivation of woman as objects of desire.

One holds forward to the filmmakers construction of strong, self reliant and purposeful women protagonists who are able to step out and rise beyond their conventional concerns. The recurrent portrayal of marriage as being the only source of honour and achievement in a woman's life should be a rather of the bygone era.

NOTES

*1. Slane, Andrea – practising film feminist. Dr Slane is associate professor of English, at old Dominian University (found this article on the internet)

*2. Ellis, John – "Notes on the obvious" – pg 14 – 29.

*3. Mac Dowell, Linda ad Pringh, RoseMary – Introduction – women as other in defining women – pg 7.

*4. Lauret, Maria – "Feminism and Culture" – Movie – pg 52-69

*5.Bonner, Frances – negotiating meanings from popular television and film pg 190.

*6. Ibid – 1

*7. Kulin, Anneth – Women's pictures feminism and Cinema – pg 108.

*8. Women and film – A discussion on feminist astheties – p – 86.

*9. D.Martin, Women's pictures, feminism and cinema – p 12

*10. Maguire, Aveen – Defining women : Social institutions and Gender discussions pg –24.

*11. Beauvoir-de-Simone – Second sex.

*12. British feminist theory's female spectator's presence or absence in camera obscura 20/2.

*13. Gamble, Sarah – Feminism and post feminism pg – 95-96.

*14. Lauretis-de-Teresa, Doexit Alice – Feminism, semiotics, cinema pg-32

*15. Ibid –14 pg – 39.

*16. Berger John : Ways of seeing, pg-47.

*17. Nead, Lynda – The Magdalan in modern times – pg 250.

*18. Horney.K – Feminine psychology pg 82

*19. Pollock.G – Visions and difference Femininity, feminism and Histories of Art pg – 52.

*20. Valicha Kishore – The moving image – A study of Indian cinema – pg – 106.

*21. Bagchi, Jasodhara – representing Nationalism Ideology of motherhood in colonial Bengal – Oct – 20-27.

*22. Ganesh, Kamala – "Mother who is not a mother" issue October 20 – 27.

*23. Barthes, Poland – Mythologies – pg 217.

*24. Johnston, Claire – Women cinema as counter cinema" – feminist film theory – pg-31 – 40.

*25. Jain, Jasbir and Rai, Sudha – Films and feminism- essays in India Cinema – pg – 67.

*26. Zauderer, Naomi.B – "Social Motherhood" pg – 6.

*27. Ahluwalia, preetMohans – "Still cast in a mould" –Tribune.

*28. Harlan kindsay and Court Right Paul.B – Introduction on Hindu marriage and its margin – p – 11.

*29. Mulvey Laura – "Visual pleaure and narrative cinema – pg 52.

*30. Ibid – 29 pg -105

*31. Ibid – 29 pg - 82

Conclusion

In this chapter the researcher shall summarise the issues which have engaged till now through theoretical paradigms, major findings and policy implications.

Conclusion

In this chapter, the researcher would summarize the issues which have engaged till now and put forward the strategies, Many of which has emerged from the feminist critical analysis of the secondary data collected for the research and also reveals the following observations.

Theoretical Paradigms

The impetus for this research lay in reflecting on the commercial Media Coverage of Progressive Social Movements, one comes to appreciate the media's immense power to alter popular opinion on matters of Public Policy. Clearly the media has potential to advance the objections of progressive movements. Too often, however, the Media exercises its interpretive authority, sometimes deliberately and sometimes carelessly, to obstruct progressive social change. Therefore, feminists and others interested in using the media to promote Social change. Therefore, feminists and others interested in using the media to promote Social change must try to expose weakness in Journalistic theory and practice while at the same time exploiting the Media's transformation potential.

For those committed to feminism, a central concern has always been how the media reflect and recast feminist issues. For those committed to feminist research media studies offer a particularly useful perspective on the Social construction of a Political Movement. Indeed, even formulating this

topic as a research question yields unexpected insights "Feminism" traditionally was not considered significant enough to warrant a Separate entry. In the 1950's, the feminist heading had only a Cross-reference to "Women, Social and Moral questions. "This entry listed a handful of articles an alcoholism, prostitution, divorce etc. Over the next two decades, these cross-references expanded and eventually came to include, "Women and equal rights." But not until the early 1980's did feminism become a topic heading in its own right.

Over the last quarter century, much has improved impress portraits of feminism, feminists, and gender-related issues. Yet much stills needs improvement. This issue at stake is what the Media choose to present as news about Women and how they characterize the Women's Movement. The researchers feel this issue deserves greater attention from those interested in Social Movements in general and the Women's Movement in particular. The absence of Women in the Media, their under representation in positions of influence, the not-so-benign neglect of women's issues, the premature postmortems of the Women's Movement and Journalists own contribution to the "demise" that they claim only to describe. Discussion then turns to the way that press coverage can demonize, trivialize, and unduly personalize feminist struggles.

The frequent absence of Women in, on, and behind the news has been chronicled at length elsewhere and does not require extended treatment here. Longstanding gaps persist in Women's representation and

in the coverage of Women's issues, and the problems are related. Most of the Women reporters handle only "Women's" stories, such as those involving Political wives, and sometimes filled in as weather girls. Most of these reporters are relegated to work as researchers rather than writers or to positions on the Women's Page, traditionally limited to food, fashion, furnishings, and Society "do's and doing's". The inadequate representation of Women in Media decision-making is mirrored in the Media's inadequate representation of Women's perspective and concerns. Women's issues are also underrepresented in the Mainstream Media on a day to day basis, gender basis remain. Subjects that are of greater interest to male than Female readers have greater Priority among largely Male editors. Topics which appeal most to Men but the least to Women, such as local sports, obtain Substantially greater newspaper resources than topics for which the relative levels are reversed. Such as family / life style issues. Efforts to increase the coverage of Women's perspectives are often met with other strategies of confession and avoidance. The marginalization of Women occurs not only through failure to recognize them as independent agents, apart from their relation to men.

Given the media's long standing inattention to Women's voices, its marginalization of the Women's Movement should come as no surprise. The frequent refusal to present feminists as anything other than "bra less bubble heads" justified decision makers refusal to present them at all – Despite media leaders reluctance to chronicle the rebirth of feminism in the 1960's

and early 1970's they had no such hesitation in reporting its demise. Beginning in the early 1970's before many journalists had turned any serious attention to the women's movement, others were declaring it dead, dying, or permanently disabled. Although this presumed death has often encouraged journalistic neglect the cause of the movements demise have also attracted some attention. According to a common story line, feminism's emphasis on equality has grown out of touch with women's essential identity and has propelled them into a workplace unresponsive to their needs. In these morality plays of sorts, the heroine is generally fertile and frantic or single or sullen. In either case, the solution lies with individual women rather than with social transformation. The happy ending often comes only when the world be supermom realizes that no one has it all and then exchanges her self seeking career for hearth and home.

The Indian women's movement is a collection of several smaller movements, which have grown out of a series of spontaneous reactions organized or otherwise of thousands of women across the length and breadth of the country against injustices of which they have been victims through the centuries. The dominance of patriarchal attitudes and the complexity of caste, class and religious identities in India have been responsible for subjecting women to stereotypical roles.

However, the trend which started during the nationalist struggle for the country's independence began to change in the seventies and marked the onset of the 'second wave' of the movement that involved mass

participation of women from the lower sections of society. The debate shifted from women's welfare to development in an atmosphere where more and more women were voicing their discontent with the existing system and were laying emphasis on the need for political participation and social empowerment. The big metropolitan cities such as Delhi, Calcutta, Chennai, Mumbai and specially in Bangalore where a strong protest for beauty pageants, was held in Bangalore by various NGO's and women's movement. The acid attack on Shruti and Haseena was protested by Mahila Jagruthi, on dowry deaths there has been a series of awareness programme by Vimochana, And also there was a protest march by various women's organization on an advertisement in leading newspapers on sex determination test, have over the years the growth of a 'critical core' of articulate, educated women who endowed with the ability to critically analyze their marginalized situation within the explanative patriarchal culture, are now making informed choices about the role they want to adopt and the positions of power from which they do not want to see themselves excluded.

In the third wave of the Indian women's movement is an indication of the onset of Independent issue-based responses by feminist groups, who began to tackle urban and rural women's dilemmas and conflicts as a part of the larger struggle to assert the personal, social and cultural implications of a feminist consciousness. By moving from awareness raising campaigns, women's groups underlined the need for developing structures to provide

help and support to women in need. The increasing number of women working in various branches of the media has enabled them to bring the previously 'Secondary and marginal' women – related issues to the forefront of public consciousness. The late seventies and eighties saw the coming into being of several feminist publishing and research organizations such as 'Manushi and Kali' for women (The first Indian feminist journal and publishing house respectively) and several women's studies center in universities and non-governmental organization.

A popular impression among feminist scholars is that the Indian press has played an important role in bringing the issue of violence to the surface and providing a communication like to movement activists particularly in the post-emergency period. The press has hammered away at a number of women's issues, of greatest importance has been given to violence and dowry harassment. These issues which were virtually unreported, moved to being splashed on the front pages. Dowry deaths previously hidden in the police reports as suicides, were exposed as murders. The issue was thus brought dramatically not only to broad public attention, but specifically to the attention of government officials. However there is a failure on the media to follow up the women's issues or cases of violence. The media's treatment of the women's question can be summed up in the dictum " Selective coverage on women's oppression, yes, but feminism, no ". Sympathetic reportage on injustices to women do not imply endorsement of feminist campaigns against them or support for feminist actions in general.

In the context of media sociology as a whole, there is media's hostility to feminism has to be taken seriously. Media within this purview, acts to preserve the dominant values of society – including patriarchy. Feminism, by going to fundamentals, and questioning values which are deeply entrenched and accepted as 'givens' is a threat to the comfortable patriarchal order of which media persons, both men and women, are themselves a part. So, while reporting on the more blatant and visible forms of explanation and acknowledging that injustice must be fought, media's attitude is that feminism is not the way to go about it. But then it is feminist groups who are exposing and waging struggles against oppression and so reportage on them and their campaigns, through distortions in headings and texts as 'anti-social' and as 'deviants'. Feminism as deviant behaviour is portrayed through such references and labels always used in an derogatory sense, through descriptions and headings, which contradict the substance of a piece of news. Hostility also comes in the form of comments running down feminism and women's groups or alleging that they seed publicity without doing anything worth while. This devalues their activities and creates new stereotypes which project feminism in an ugly light. The message is that feminists are an unattractive and frustrated a lot, extremists who reflect the opinion of the minority, that most women are their own enemies, that feminists are anti-male, anti-motherhood pro-free-sex. Another favourite media distortion is to propagate the idea that women's groups are constantly quarreling among themselves.

Unattractive and negative images of feminism are, of course, a result of media's persons distorted understanding of feminist ideology. Feminism misunderstood is one reason for feminism misrepresented, apart from the fact that feminism poses a threat to the established order. Hostile stereo typing is bound to persist unless the media people make a conscious effort to put aside pre conceived notions about bra-burning libbers, and get acquainted through social science research and analysis, with feminist theory and practice.

A crucial fall out of modernization and globalization is their adverse consequences for the women in the third world countries specially bearing in mind the use of mass communication for making inroads into the middle class families. Whether it is recession and inflation, cut in jobs, destruction of the handicraft industry, ruin of the self employed sector or improvement in general - all tend to hit the women first. Similarly spread of western values and commodity forms, also targets these women first. Ever since the crowning of Indian girls as Miss Universe and Miss India in the same year and the holding off an 'Indianized' version of the Miss world competition in India two years later, there has been a surfeit of beauty contests, cat walk and modeling shows in India. Beauty has become a business with more and more girls wanting to be models or beauty queens. The consumer products related to the fashion and beauty industry are manufactured primarily by the west and then marketed by the 'modernizing' societies for example like the use of western cosmetics like fairness creams to reinforce traditional values

like 'fair is beautiful' or utilizing a modern gadget like the ultra sound machine for sex determination of the foetus in order to decide whether to give birth to girl child or not. All this is being overlooked by the indigenization perspective which is bashing in the warmth of the glamour and optimism attached to the processes of globalization and modernization.

As the preceding discussion indicates, the coverage of many gender-related topics, including sexual violence, still leaves much to be desired but the fact there is substantial coverage, which generally includes feminist perspectives, represents substantial progress. These perspectives have dramatically altered the ways in which the public understands gender relations. Similarly, the formation of media groups such as women, men and media and the growth of gender related media research have heightened awareness of how the press reflects and refracts feminism.

The challenge remaining is to respond to the inadequacies that one can increasingly identify. Much more could and should be done to monitor biases, organize protests, and expand coverage of women's perspectives and concerns. Many individuals have access to the women's movement only on the terms that the press provides. If one is to realize feminism potential, feminists need a greater voice in shaping its public image.

Major Observation

The Major observation by the researcher, is embedded with the principles of liberalism, by and large advocating equal participation of

Women in media. However, the entry of a large number of Women professionals in the Media proved the claims of liberal feminism wrong. In other words Women's presence in Media industries could hardly affect the stereotypes projected by Media or encourage the progressive images of Women in Media. Radical feminists pointed to patriarchy as a major cause for Women's Subordination and advocated separate Media organizations for women to achieve their objections. Similarly, socialist feminists believed in the fundamental changes of Socio-economic structures and could not offer easy solutions on the subject. Apart from these, feminist literature on Media has grown rapidly in the recent past, focusing on various forms of media and programming and forwarding various perspectives. Research indicates that there is no single or coherent framework which can cogently explain the reasons for the under representation of Women and also at the eclectic nature of feminist theory. It may also be argued that while in the recent past various strands in feminism have developed and progressed, unraveling the gender based ideologies, structures and Mechanisms or intervening into the existing theories providing feminist critiques on them, feminist Media research is still young and lacks theoretical conceptualization, particularly in the third world countries. The researcher has narrowed down to the Femininity in popular Media culture, as it is being an under researched area, and also its direct relation with the present social situation credibility and closeness with reality, unlike fiction and drama. A theoretical analysis on the role of Femininity in popular Media culture has not been explored in detail in

India. It was only in the late 1970's that Women – Media relationship was paid some attention. There are few studies on the portrayal of Women in mass Media, but are unable to analyze the issue within the wider social context or forward any theoretical perspectives. This research tries to fall in gap of those areas which have been unexplored.

There is a vital need for Women to define themselves and their own attitudes and perspectives through the Media. Although Women's voices have, numerically, been increasing in the Media in the course of this century they have almost invariably failed to become the dominant discourse whether it is in relation to film, Pornography or advertisement they have been classically constructed instead as problem and source of anxiety. So by arguing for a new value to be put on Women's discourse' is not however, problem free 'Women's' discourse' can neither be constant not transparent. The term will evolve different connotations for feminists, anti feminists and those indifferent to feminism. It will also imply divergent realities and inspire divergent versions of utopia, for white and ethnic Minority Women, or for middle-class and working-class Women.

What one can agree as Women is that their diverse voices are still granted insufficient authority within the Media discourse. There is a need for more voices on and fewer voices off.

In media representations and in historical myth, Women rarely have opportunity to pose the question "What do Women what?" – But in some respects this pattern has changed, as Media has begun to acknowledge the

existence of what female desire. The new Women know what they desire and are willing to pursue it, yet there are limits here too. Women by locating desire solely in sexual fantasy, Severally restricts the Menu of what desire means, at the same time she gives the impression of daring to break the taboos and speak the unspeakable. A teasing approach, her multifaceted, but never stable, answer to the question of what Women want, like the contrast between the captions and the image of the fashion features in young Women's Magazines recreate a mystery around female desire that allows it, too to be commodified and sold back to the one and all.

As feminism has opened up debate about a wide range of Women's sexual, social and political desires and demanded that they listened too, popular Media representations have reasserted Masculine control. The dangers of the femininity have been reinvoked during the last few year's narratives in the threat that Women pose, especially when they express their own desires. While the seductive glamour has not saved her from her fate, it offers a much softer version of Misogyny than the most recent spate of Women oriented films, If a Women's stage performance may be positively articulating the varied desires of the female body, but in 'Body of evidence' the same body is recuperated as the deadly weapon locating desire solely in the female Sexual organs always leave it Vulnerable to reclamation by Male fantasy.

While in Media discourse, the Myths of femininity have been modified in the course of this century in a variety of ways. What is disturbing is their

tenaciousness, or the alacrity with which they have been defensively reinvented against the cultural and social changes in Women's lives. Emphasis have changed, playfulness has taken over from seriousness, but the mode of 'femininity' has been tinkered with, not redrafted. Two lives of progress seem necessary to produce an up beat assessment here. Women need to have more opportunities to explore and articulate their own desires and their own diversities. But if this is going to amount to more allowing Women extra slots in the schedule or even wider range of Women's magazines, myths of masculinity need to be more extensively destabilized and rethought too.

At the same time, the gaps between practice and representation is arguably less fixed, as today's experimenters with identity in the dance – halls or street – markets spend a quiet night at the cinema or collapse eventually into bed to consume magazine or MTV. The developments that taking place in "changing the mode of femininity in youth culture cannot in this sense, be detached from the experience of young people as consumers of the Media.

The debate about pornography – and about the meanings behind the fantasies of Woman' framed in the pornographers gaze – defy simple analysis. On the one hand, one cannot deny the warding – off of the fear of 'Woman' through her denigration as sex object or her violation is present in much of the material that is designated as pornography. One can also see it in many men's treatment of Women, in particular in the whole gamut of

ideologies associated with sexual violence. But pornography does not cause this. Pornography undoubtedly criticizes sexual violence and presents "Woman" as object, potentially allowing men to legitimate violent actions as part of a normal sexual repertoire. Yet the denigration of 'Woman' and sexual violence existed long before 'Pornography'. Banning pornography is not the answer to the problem. If it were and one could eradicate sexual violence overnight through censorship, few would oppose it. "Free speech" is nothing in comparison to Women's lives. But it isn't that simple.

Those against pornography have rightly criticized the dominant script of 'Sex', the negative depictions of 'Woman' and the allusions to sexual violence that are contained within many Pornographic images and texts, yet by condemning all explicitly sexual material as 'pornography' under the umbrella of 'protecting women' they are implicitly reinforcing the notion that in heterosexual sex' woman is inevitably victimized, objectified and secondary to man. They distrust attention from the myriad other factors which precipitate and allow sexual violence. And they leave little or any space for the exploration of sexuality and desire from the feminist/women perspective. For if we follow the edicts of many anti-pornography campaigners. We will ban overt sexual imagery produced by and for women, including much lesbian erotic/ pornography- As much of the sexual imagery, produced for and by women challenges the traditional position of 'woman' within the script of heterosexual femininity it is understandable that conservative campaigners would see it banned – It is 'obscene' because of

the very fact that is subverts 'family values' and offers different images of women. But can feminist campaigners live with themselves if they defend this same position? Can they be a party to a further suppression and negation of women's sexuality and a reinforcement of the traditional positioning of 'woman' as either as sexual woman or as a whore – The former standing as the 'ideal' state if pornography is banned, the latter the ascripitition 'applied to any explicit depiction of female sexuality and, by implication to those women who admit to enjoying pornography.

Because of its heterogeneous nature, it cannot easily be categorized as one would see it. Perhaps one should stop using the term 'Pornography' – Because it is a vague umbrella term which has come to stand for too many different things.

There will never be any simple rational answer in this arena despite the righteous proclamation of many experts who reside within. It is much more simple to classify it as 'bad' if one reads or view pornography and accept it as a 'true' reflection of how men see women or of how women should see them selves. It is understandable that many women will reject it. At the same time it is also inconceivable that women should have to live out the role of 'woman' as described in the pornographic script. If women are made to do so, it is a clear case of abuse and should be treated as such. But if one sees pornography as a representation of fantasy, it is a different case totally. Then, focus is shifted to the conditions which provide such fantasies and to their relationships with other aspects of the sexual scripts

that regulate what it is to be 'woman' and 'man' – to the material consequences of representation of 'woman' and 'sex' on women's lives.

Another set of concerns in regard to popular media culture is the sexually objectifying or violent gender imagery – women as objects of male gaze, male sexuality, male violence. This is one of the most controversial areas of media content – Advertisement. There is a need to stress and examine the relation of women to media in a global context – specifically, the increasing presence and potential impact of "transnational materials" on women Transnational media advertisements conglomerates can undermine attempts to develop national cultural and media policies or national broadcast norms concerning nudity or the advertising on television are flaunted through satellite broadcasting even in some countries that forbid this kind of imaging.

More problematic is that transnational media content works to further disempower the powerless groups, minorities, indigenous peoples and women that have struggled for space to voice concerns, find that "with media structures changing and more sophisticated messaging entering even the hinterlands, the spaces constructed within mainstream and alternative media appear to be shrinking. The protection of construction spaces will need the formulation of new strategies which can keep pace with technology. Advertising is problematic for the consumerist dynamics and sexualized imagery it promoters. Marketers try to mould the markets into a

single mass entity, using images of luxury supported by mode- over women's body, a return to the conventional idea that sex sells.

Modernity is a multi-dimensional phenomenon which unfolds in all the realms of existence, yet it is cultural modernity which holds the interest of the Feminists and within this area, it is the subject of culture consumption which has proved to be most fascinating. In the modern world, consumer life style and mass consumerism dominate taste and fashion. People spend more money on consumer goods, holidays and other leisure and pleasure related activities. A person's identity is derived mainly from her consumer activity rather than the work activity. Consumption life style and acquisition of goods are the makers for social position. There is commodification of services and human experiences both of which are offered for sale. There is aestheticization of everyday life that is the presentation of image becomes very important. In other words, the citizen has been replaced by the consumer this applies even more to the women. The middle and upper class women have been liberated from the necessity to earn and are full time housewives and mothers. This development has been accompanied by the democratization of leisure due to a rise in the average income of a family in an industrial society. All this has provided the women the opportunity to become not just full time housewives but also full-time consumers spending a lot of time and money on furnishing and decorating their homes.

Mainstream film content does change, but slowly much of the concern is about stereotypes – that is, the narrowness of the range of

representations of women in the films. A broad critique of media representation in the kannada films is that it veers towards two narrow image – sets – "The conservative – traditional native women, or the seductive urban women' and thus "the reality, complexity and multi dimension of gender roles is not addressed directly.

Most of the kannada films is influenced by the Bollywood characteristics

(1) the way the hero and the heroine wear westernized costumes, some worn by the younger female characters getting skimpier by the day.

(2) the song and dance number's heavily influenced by the music mood of Bollywood films,

(3) songs and dance members heavily influenced by the Bollywood films.

(4) modern, sophisticated technology they have imitated in terms of sound, cinematography lavish sets, the quality of light

(5) more outdoor shootings, places like Switzerland, England, America with all the contentions, the narrative structure of the films remain intrinsically and essentially Indian values, Indian culture. The woman in these films, if she happens to be a promiscuous women is punished for her promiscuity and a victimized woman, even if she dies, is celebrated within the narrative of martyrdom, yet another Indian value defining

'femininity'. The heroine may be performing a cabaret in a skimpy costume with sensuous body and lip movements. But the script justifies her profession through some sub-story of having been orphaned in child hood, or forced to compromise by reason of poverty. She soon flips over for a more conventional image of Indian woman hood because that is what the audience seeks and gets. An essential concern is that media should reflect a range of realistic and diverse representations of the complexities and variations in women's lives.

The cinematic medium has its own limitations. In its search for a mass audience it tends to be rhetorical and melodramatic. The frames it chooses are different from those of the written narrative. And, if it links onetime viewing with appreciation, it has to plant its clues in a linear fashion as there is no possibility of the view referring back to check. The dialogues also tends to use symbols, myths and inferences which are easily recognizable and names carry a resonance within them. They immediately evoke memories of myths, traditions and facilitate a lot of bandying of words around the themes of eternal love, the image of pativrata or introduce the polarities between good and evil present in Hindu mythology. The sensitive director and the sensitive viewer, both have to work their relationship through and around these very visible symbols in order to make a dent in the stereotypical presentations and interpretations.

In the debate about women and the media, the lack of studies and information about women audiences, women's cultural tasks and media habits, and what women like and want from the media is glaring. While audience studies and reception analysis have slowly become a more central only in few regions of the world. There is no enough documented the audience of the media.

It cannot simply be suggested that all images of women are negative or disliked by audiences. Nor can it be suggested that women always read media content "critically" or resistively ". It is generally agreed that women hold views both at variance with the media and in conformity with them. This indicates that further and more profound research is needed on what woman do like and how media are used and fitted into daily routines and family lives.

The immediate challenge to the feminist movement is of reconstructing the category 'women' in relation to feminine and masculine polarities. The re-definition needs to take into account the plurality of situations in which a woman is placed today. If the picturization of the 'feminine principle' does not produce solution as it is likely to take the women's movement backwards, then how to do one meet this challenge? Or is unbridled 'individualism' the key to the 'woman of substance' or are not packaged images projected through the print and visual media reinforcing the oppression cultural codes. The women's movement today needs to

grapple with all these issues while constructing alternate images of women within a just society.

The researcher's contribution

The world is transforming itself fast and along with that there is also a visible change in the attitude of the people towards women. Women, on their part, have been struggling through various organisations and movements, to liberate themselves from the bondage they find themselves in. As a result of such efforts and also because of the changing environment there are signs of hope for the establishment of justice. The process towards the realization of an egalitarian pattern of man-woman relationship has begun and the idea of sexual equality is slowly sinking into the minds of both men and women. But yet women in India emerge as the only surviving minority community that is continuously exposed to injustice in all areas of avenues.

In Media discourse, there has been numerous research being carried out. Most of which has been the social science research perspective. Hardly one finds research from feminist research methodology especially in the Indian context. Its only recently where the concept of feminist research has been taking into a ground reality.

This research reflects the feminist methodology approach and as such offers something new to deal with the representation or portrayal of women in mass media. There are always new and more complex problems to

confront in these representations. Digitalisation brings countless new channels, mass audiences fragment into many smaller ones, advertisers develop commercials that are interwoven with content, rather than being separately identifiable and so on and so forth. Despite all the technological change, when it comes to media, democracy, diversity and equity, there are few signs of a really radical breakwith the past.

The contributions of this research goes into a long way of addressing "femininity" as a problem, an enquiry in the representation and portrayal of women in mass media, setting in a range of theoretical or social contexts and presenting a variety of possible responses.

The research outcome is not limited only to academic writing. Femininity is to be addressed in all fields of activity, representation and enquiry. If this is not explicitly addressed in any given context - at work, in the home, in science, education, law, politics, then assumptions about femininity will operate on an unspoken or unconscious level, lurking within and silently shaping our beliefs and behaviour.

This research begins an inquiry that must continue, understand and attempts to debunk the conservative backlash. As the observations illustrates how femininity and feminist theory can serve as a source of hope. In doing so, it needs a careful examination and favourable consideration by all those interested in or responsible for the welfare of women and their balanced representation in mass media.

This research is bound to provide both men and women to reflect about Femininity and inspire them to desire for a change of attitude towards them and pave the way for a new social order, where there is equality and for a better egalitarian society.

As stated earlier researcher being a follower of Anarchaist feminism, would like to advocate that this research would provide an insight for non-hierarchical and anti-authoritarian society, relying on mutual co-operation among equal individuals and each individual must bear responsibility for their society's functioning – "Failure to change can be seen as a failure of individual will".

Policy implications

Based on the theorization and observation of this study, certain measures addressing the issues invoked can be suggested through women, media and development.

Women's development through media

No where do women have equal rights and status with men. Although the U.N. recognized equality of women; yet there is a lot of discrimination on the basis of sex. Crushing Poverty over laid with longstanding patterns of discrimination create conditions for women which threaten their well-being, deny their choice about child bearing, limit opportunities for education and training, restrict economic participation and curtail social, political and economic rights. Women are not only

economically dependent but also politically and legally powerless. As daughter, wives and mothers, they are caught in a life cycle that begins with an unequal treatment with early marriage and often ends with death in child birth. Women work longer hours and bear nearly total responsibility for child care and household chores. They make up about a third of the official labour force. They are grossly under-represented in the government institutions.

Communication is a quality of the sentient homosapiens, high up in the evolutionary order, has fashioned many needs and mediums of expression. Off late, technology has aimed men with dynamic and effective communication.

Every society has established norms, practices and behaviour in dealing with women. It is important that strategies are developed which integrate mass communication with interpersonal and inter social perception. Problems of women is a way which reinforce one another and bring about desired behavioural changes, source credibility is an important factor in bringing about social change. Traditionally media, friends, relatives and satisfied change agents exert greater influence in India than the mass media, unless software production is indigenised so as to reflect the Indian ethics and a language or languages used which communicate personally to each group. Mass media programs will saturate with communication and provide at best entertainment and curiosity satisfaction to the masses.

The basic perception is that, the development process begins and is sustained by effective communication. Human development is the primary consideration and the goal of communication is common people relate to one another, though direct inter-personal conversation is through the media. In fact communication is a matter of human right which goes beyond information. By definition communication is two-way. The existence of mass media and even their wide-scale use may not imply that communication is achieved in support of common development. The developmental challenge through critical awareness is present in every field linked to human development, be it women's emancipation, family planning, environmental sanity or functional literary.

New social possibilities are opened up by strengthening the link between communication and education. Communication generates on educational environment far beyond the education system. This becomes particularly hopeful in a situation where female literary is around 25%. At the same time expansion of education provides a basis for deeper and wider communication through universal education.

Many developing countries have attempted to use mass Media to educate and inform, and there by to promote economic and Social development. Most of them have access to the tools of Mass communication. The reach of different mass India varies with the level of development and size of the population. In India, the communication network is evidently one of the largest functioning in the world today. To

realize its full potential for people's development is an exciting challenge. Different media have different effects, they can be channalised and used for a better optimum effect, for example, broad casts for carefully identified audiences are on effective and economic means of influencing actions of large numbers of persons at great distances provided these become the basis for later discussions among local groups and are supplemented by printing, reading or graphic materials and personal contacts by extension workers. The one-way flow and short lived nature of the message broad cast by electronic media should be consciously overcome by planned use of complementary methods, connecting media and messages.

This principle of a harmonious blend of communication channels towards a common purpose is related to the limitations as well as the potential of different media, and is relevant to enhancing the capability of women-through a better progressive approach either in Family planning, income generation programs of participation in community life. It is good to remember the inferences of experience, that mass media programs have been successfully in reaching large number of people and introducing them to the possibility of change, more than in effecting change. For instance, a successful mass communication campaign can increase the knowledge of the audience about nutrition, without achieving any dis-exchangeable change in their health status. One has to use different kinds of media jointly with one another and on the other hand advocacy must be co-ordinated with action. Just as progress is one of the sectors of development without

concurrent action, is the other which often leaves the human condition substantially unchanged.

Women in the era of communication revolution

"If our nation is to rise, how can it do, so if half the nation, if our woman kind lag behind and remain ignorant and uneducated? Our civilization, our customs or laws, have all been made by man and he has taken good care to keep himself in a superior position and to treat women as a chattel and a play thing to be exploited for his own advantage and amusement. Under this conditions presence women has been unable to grow and to develop her capacities to her fullest and then man has blamed her for her backwardness"

"The women of India have to fight themselves from the tyranny of man – made customs and laws. They will have to carry on this second struggle (along with their participation in the struggle for freedom) by themselves for man is not likely to help them"

(J Nehru – 1931)

The on going communication revolution has opened up new possibilities of accelerating developments specially for the uplift of women. But if it remains uncontrolled and unguided, this revolution will have adverse effects on the life of women. This danger is still not very adequately perceived or appreciated by the promoters of the communication revolution.

So it becomes mandatory to focus the discussions directly on women in the context of modern communication and development. This is because when one reflects on the human condition in general, they miss the aspects affecting specifically women. But when, one take's up the problems of women in the context of development, cannot but discuss the human condition in totality, as the problems of women are rooted in their relationships with men in diverse roles and life. Situations to put women in the center of discussions is therefore required as much by scientific inquiry into the social dimensions of development as by social objectives relating to women which are enshrined in the constitution of India.

The focus on women implies identifying the structural constraints which inhibit their fullest growth and development.

Development is broadly understood as growth of human capabilities for acquiring control over natural forces and processes with the aim of improving the material basis of human life. In the modern age man's power over nature is associated with the advance of scientific knowledge and technology, resulting in appareled growth of material goods and services, specially in developed countries. But development in the wider sense means much more than the growth of material goods and services, material wealth through efficient utilization of man and women power or as a means of growth. It also encompasses the conception of utilization of material wealth as a means of achieving non-material ends for the enrichment of quality of life. In other words, mankind is interested in growth not for its own sake;

growth must become a means of enriching the lives of men, women and children. Mankind must, therefore ensure that growth does not turn into an engine of social and economic exploitation and that it serves as an aid to emancipation, specially of women from all forms of social and economic exploitation. The concept of development must therefore be redefined in terms of material progress at one end and social and economic emancipation at the other end.

It does not require much logic or empirical evidence to provoke that women have been and continue to be victims of poverty and under development on the one hand and socio economic injustice and exploitation on the other. But they are also the victims of development itself. Especially the inequalities patterns of economic growth and social change whether development emerges as an oppressive or a liberating force depends on the nature of the social frame work with which development is achieved. It also depends on the nature of the new technology that is adopted for accelerating development. In an unequal class-divided and male dominated society, institutional and technological choices for promoting development tend to favour the dominant groups and the dominant gender Uncontrolled development process act against the interest of weaker sections, specially women.

Modern communications can be great force for women's emancipation if it is utilized for promoting a critical consciousness on the women's question. It can also be a powerful source to support the forces of

status quo, to, the conservative and revivalist values and practices and to annihilation of women's personality and identity. Creating a new class of producer's of women programmes who are committed to tapping modern communication as a powerful force for women's emancipation is one of the most important tasks facing media.

What still impedes women's media empowerment is, in many of the world people have access to broadcast messages today, since radio and television, spurred by new systems of delivery such as satellites and cable, diffuse globally. But access to electronic media is by no means universsal. Radio signals are globally available, and transistors have overcome any lack of infrastructure, nationally based television services have been established in all but the poorest and smallest of countries of the south. The provision of the telecommunications, Cinema seats and other kinds of media services are even more skewed globally in favour of the industrialized world.

Access may be inhibited in various ways by for example, a lack of national infrastructure or a lack of the financial resources to purchase receivers. Access to print media (books, newspapers, magazines) and electronic print (computer technologies, e-mail, Internet) is denied to many because of the on-going problem of illiteracy, where women have an unequal share of the burden. Literary is increasingly seen as the key to development while "the extensive primary education of the past few decades has boosted literary rates, particularly among young people, there are still for more illiterate women than men in every part of the world. Moreover,

illiteracy rates have fallen faster for men, so the literacy gap between men and women is still growing. Access to different forms of cultural consumption (Cinema, theatre, opera, dance) is often denied through cost, difficulty of physical access, control over women's use of public space, and class bound cultural habits and it is also due to women going through the sheer exigencies of time – consuming work, and lack of "leisure" time. Women often do an undue share of work. Resources is also gender-skewed. Resource means funds to buy equipment, pay for travel, pay for salaries. Women often lack the political and social clout or the well-oiled networks needed to raise funds. Lack of funds also impedes access to other resources, such as information. The potential use of Internet to build global movements of solidarity breaks down when actual grass-roots groups cannot afford the equipment or the sign-up costs.

Women's media activities are also determined by broader contexts, such as the scope of political democracy. Globally, many nations have embarked on difficult transitions to democracy. For many this has been the occasion to rethink their legal frame works and structures and to formulate broader media laws, including the right of expression, as in article XIX of the universal declaration of Human rights. In that work, it is vital for gender equity and rights of women to be recognized from the beginning. As the Fiji women's rights movement proclaims, 'democracy without women's rights is not democracy'. The trend towards centralization, monopolization, globalization and the dispersal of power from of ex national radio/television

organization to global media moguls. Here women should make common cause with other international organizations and movement concerned with national media policy-making and cultural heritage, and develop inventive strategies of audience response.

It is sometimes traditional culture and traditional concepts of patriarchy that inhibit the free movement and self-expression of women. The portrayal of women and the representation of feminine values and attitudes towards women in media is governed by indigenous social norms cultural and religious traditions have governed the imaging of women by mass media.

Feminist theory has long argued that the public and the private are not separate spheres and that, thus all attempts at regulating the public spaces of politics, employment, and media representation in society will be meaningless if the private spaces of family and community life remain under traditional patriarchal control.

Economic inequality and rural poverty have a major impact upon women and media. Current funding mechanisms and structural adjustment policies employed by the world Bank and International monetary fund (IMF), often formulated to support human rights, appear to have quite the opposite results. Prices of subsidized materials rise so that paper become too costly or media projects have to be run at profit in order to survive and consequently, voices supporting democracy cease to be heard. Careful

analysis of the impact of structural adjustment programmes on women and media and rethinking of the conditions imposed for receiving aid are necessary.

In certain countries legislation and media guidelines or codes of ethic have been developed to improve women's representation some of them may be applicable elsewhere. The Indecent representation of women act passed in India in 1986 or the Canadian courts agreement that obscenity is to defined by the harm it does to women's pursuit of equality are worthy of analysis as to their effectiveness, replicability and limitations.

Positive contributions of the media to women and development

(a) Media acts as a social institution, acts as a definers of making and play a role in determining and maintaining cultural definitions of gender and sex roles.

(b) Media can help to set the social and political agendas of the crucial issues of the day, define the salience of social and political issues, focus attention on issues of significance to women, and include women's voices and perspectives. Media can foster debates on women's rights and the position of women in society.

(c) Media could provide a broad range of representations of women, reflecting the broad range of activities. Women actually perform in every society, including role, models, women experts, professionals, careers in both rural and urban settings.

(d) Can provide information and understanding about the world, key resources and aids to improvement, that information and understanding must be gender – sensitive and gender inclusive.

(e) Media is a generating potential source of wealth creation and employment opportunities women-owned and women-managed media structures could provide employment opportunities for women, as well as producing different content.

(f) Media can be used for providing information and strategies towards wealth creation and the elimination of poverty, media can raise the level of public discussion about women's roles and contributions to development.

(g) Women can build networks, disseminate alternative kinds of information, imagery and analysis, through media.

(h) Media can act as an influential sites of representation where gender sensitivity and new imagery, women's creativity and women's voices can be presented. It can also act as an vehicle to facilitate public debate about broader social issues and concerns about which women have a great deal to say.

Mainstream media

In regard to mainstream media, research has two major focus. One analyses the relative position of women within media organization and other relevant organization to examine the career paths and access opportunities

for women. The other examines the images and manner of representation of gender in mediated content.

There is an acute lack of empirical data, concerning the situation of women in media even in developed countries and socio-political contexts where legislation for gender equality is more developed and women's movements are long-standing, there are evidences which shows large gender differences in the kind of work undertaken and the levels reached. In India the number of women joining media organization has increased, yet they still constitute a low percentage of active journalists, often with the unexciting desk-bound beats, rarely have they progressed to managerial levels. There appears to be some indication that women progress faster in broadcasting organizations than in print. An issue that would be worth systematic research equally between men and women in employment can be a useful goal, but one which needs to be put into effect at every level and in every area of media employment. It's a myth that increased numbers of women employed leads to improved representation. Increased number of women employed in the media does not itself translate into qualitative differences in programming or a radically altered news agenda of priorities. The growing numbers of women journalists has not made significant change in the content, style or presentation of information. News decisions are still made by men, even if news is increasingly reported and edited by women, the employment of women has not radically altered news agendas or priorities. Most of the soft solutions" – the weekend supplements, the

health culture and educational beats are now "almost exclusively the beats of women. Defence, commerce and foreign affairs are still largely male strong holds as are the editor ships of most general and specialized publications.

Much of women representation in mass media is still stereotypical in nature keeping in purview of femininity, feminine, traditions, values, morals which sets more towards confining women to only one set of representation – an illusion/myth not realistic and diverse representation. Another sets of concern in these representation is also sexual explicit of women, violent gender imagery.

Alternative media

One phenomenon that very strikingly reveals the changes that have occurred over the past decade is the immense increase in the numbers of alternative media run by women which are neither part of state or public service broadcasting system nor part of mainstream commercial production. The print media – News–Papers, Journals, Magazines, Newsletters, occasional Monographics and Leaflets - are perhaps the most established of the alternative media. Services, supportive of a feminist press have merged around the world such as Depth news in Asia, the Women's Feature Service, based in New Delhi, the Women's International News Gathering Service [WINGS] in the united states and FEMPRESS, in Chile.

One of the main questions surrounding these alternative news services is how much of their material actually circulates internationally and whether actually circulates internationally and whether it ultimately makes its way into the mainstream press. These could be used for broader discussion of the situation of women. Monitoring research on these issues would be useful. In India, Self Employed Women's Association [SEWA] makes use of video to define their roles, develop skills and dispel fears. Making use of electronic media for their development helps in transformational power of their personal testimonies. Radio one of the cheapest and widespread form of electronic media can be used to foster participation of women within their communities and link media to development. Women have shown themselves to be excellent net workers, living locally but thinking and acting globally, expressing solidarity across boundaries. Some of the networks which aims only at women are Association for Feminist Research and Action (CAFRA) Trinidad and Tobago; The Women and Development Unit (WAND) Barbador, SISTERLINK, Australia, the Institute for women's studies in the Arab world (IWSAW), Lebanon and FEMNET Kenya – In India there are regional networks like the Asia Network of Women in communication (ANWK) New Delhi, which publishes impact and aims to mobilize Asian women, through communication, to achieve a more equitable and just social order, recognizing the diversity present in the region.

Media Monitoring

Another important area in women media and development is the media monitoring. This goal is to transform the media environment from one in which women are either invisible or stereotyped to one in which women are realistically portrayed and equitably represented in their physical, economic, racial and cultural diversity. They also focus on specific areas for media change, such as the use of non-sexist and "parallel" language, depicting women as experts, depicting women realistically, depicting contemporary families, and seeking an end to the portrayal of women as sexual objects.

Indigenous culture and performance

Another special relevance for women is the use and support for folk cultures and oral traditions in development – oriented and participatory communication – Indigenous modes of performance can also be used as a bulwark against cultural imperialism, encouraging women to take pride in their own authentic form of expression.

The main drawback in the alternative media is who constitutes the audience for such media that is, are they used only by women? Are they internally democratic? Do they represent the concerns of all subgroups (class, race, sexual preference) of women? Do they aim to become redundant as the mainstream changes? Do they remain marginal and serve to further marginalize the concerns of women? Do they really "empower" women and, if so what are the indicators of that empowerment? Do they

help women participate more fully in other areas of socio-economic political and cultural life?

Strategies

Women are slowly emerging out of their centuries old doctrines, shaking off their shackles of tradition and man-determined and man composed roles and are increasingly raising their voice to demand their rightful place in society and their due from it is economic, political and social life. Women have become one of the most potent forces of change, causing upheavals in the male dominated society. A lot more would include efforts to bring about change in public attitudes and perceptions regarding the role of women. A task so immense both in magnitude and significance that only the mass media exert a strong influence on shaping the public – attitudes. The mass media are so powerful and all pervasive that it is within their power to either stimulate or retard change significantly. Based on the observations in this research, the following points can be considered as a foundation for future strategies

(1) An analysis of women, media and development has to take into consideration the different levels at which media can function of which the three most significant are the local, the national and the global

(2) The cultural and regulatory framework for most media activity and development planning is most often dictated by government policy and mainly political considerations. The states role as constructor of

development priorities and allocator of resources need to be interrogated in terms of gender- friendliness definitions of national identity and development priorities have often neglected to include women's needs. Commercial, state and public service broadcasting, none the less, may have different impacts on gender. A commercial media system may support certain kinds of freedoms, but the market does not necessarily reflect national developmental or women's needs.

(3) The local, or community or grass-roots, level is where most alternative or participatory media projects occur. Here questions need to be raised concerning their influence in wider social and political arenas, the numbers involved and the range of impact.

(4) At the global level, the ever more complex flows of media products and the diffusion of communications technologies are equally cause for concern, but they also offer promise for women. This is where issues about the role of the global international organizations, non-governmental organizations, regulatory frameworks, structural adjustment programmes and the General Agreement on Tariffs and Trade (GATT) and their impact on development, media and women need to be raised.

(5) The mass media are guilty of promoting the status quo of women, they have taken on the role of the fundamentalist. There is a singular lack of social consciousness. They have to change and play a positive role. The media can restore the self-esteem to women and go a long way in

promoting the cause of women by abounding the gross misuse and exploitation of the much glorified sacrificing wife/Mother sister.

(6) Since functional literary is key to social and economic development, programmes and projects which seek to strengthen the basic education and the training of girls and women to fulfil more dynamic roles in development and media production should be given priority. There is also need for teaching women media literacy and basic research skills as tools of empowerment.

(7) Media should restore/resolve to avoid sexism in their reporting or in coverage of news. To this, guidelines could be given by departments concerned to avoid giving sexist slant to news, views and female characters.

(8) Women should have equal access to further training and higher educational opportunities as well as equal access to employment opportunities in the media, as else where, at all levels and types of employment: technical, budgetary, managerial administration, creative performative. Competence and quality, not gender, should the operant criteria for employment or budgetary decisions. So that the women's or budgetary decisions. So that the women's point of view gets reflected and gains ground.

(9) The women's programmes which mostly dishes at backlustre traditional fare, should be discontinued the very little "women's programs" conjures

up distorted, false images and stereotypes of women, their problems, interests and occupations.

(10) Attempt, should be made to integrate the message of equality with general programmes aimed at a mixed audience to disabuse their minds of prejudice and false concepts'

(11) Introduction of gender perspectives in media education assumes much more importance at the undergraduate or university level since the students undertaking communication courses media studies are the media professionals of tomorrow.

APPENDIX - 1

PRONOGRAPHY

HEART-THROBS: *Shakeela*

Neelm in Pranaya Manthram

Sudhakar Vasant and Bhanu in Priyankari

Hit Parade: *Rekha* in Nisasurabhikal

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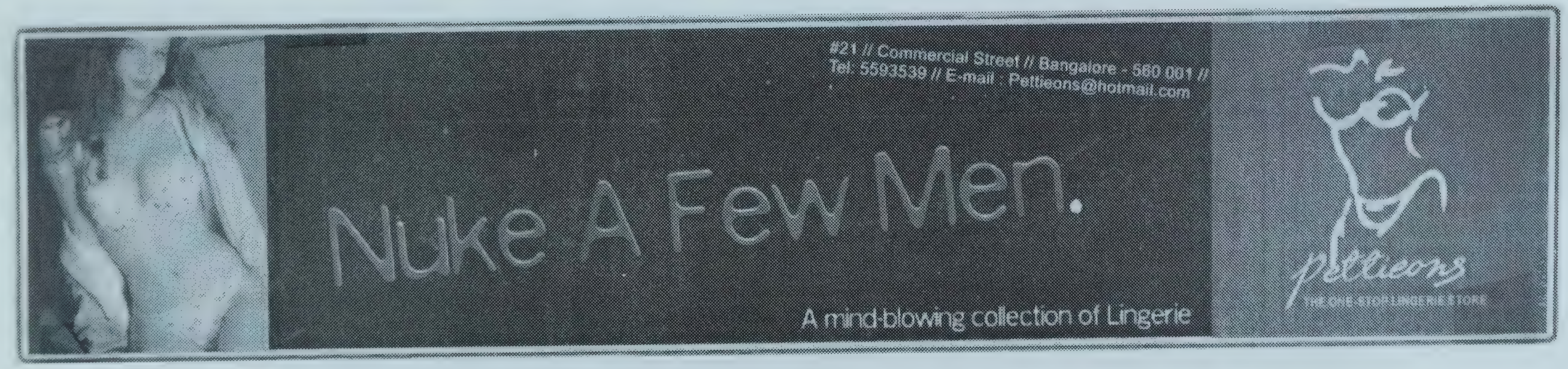
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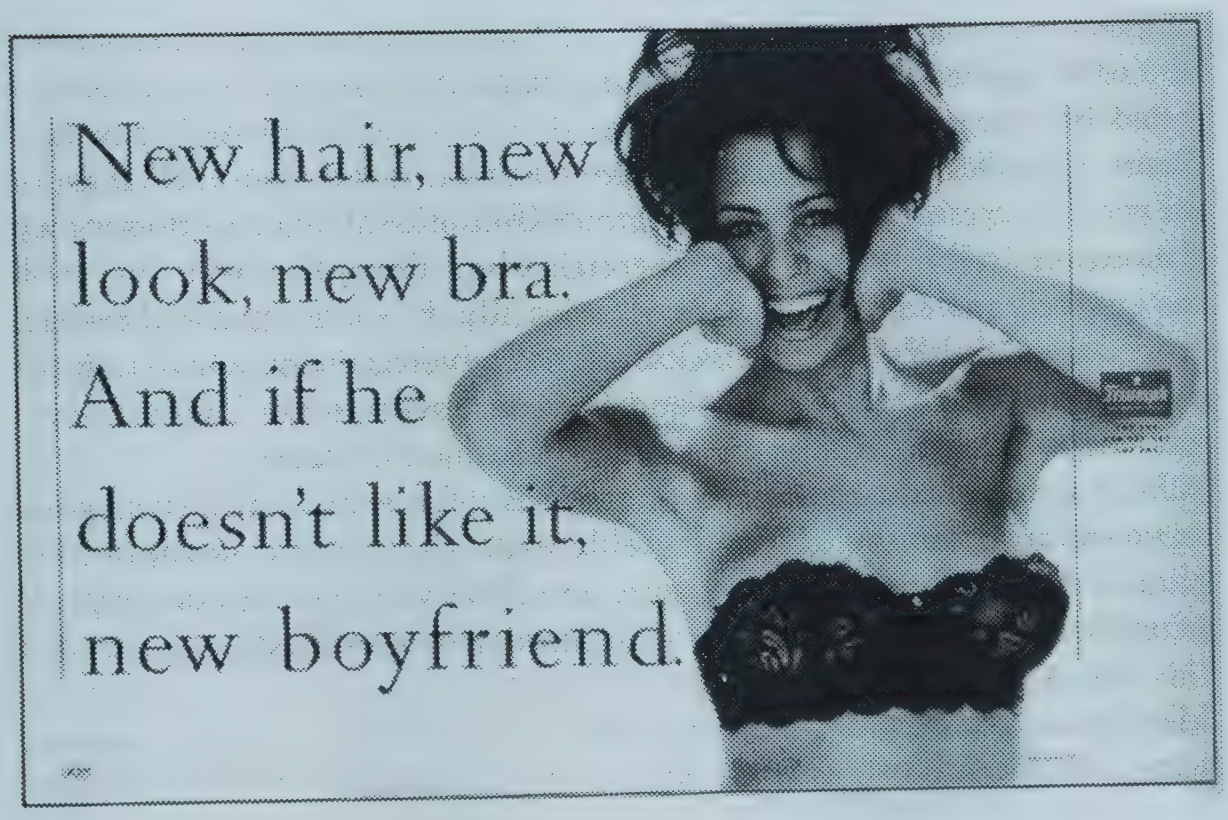
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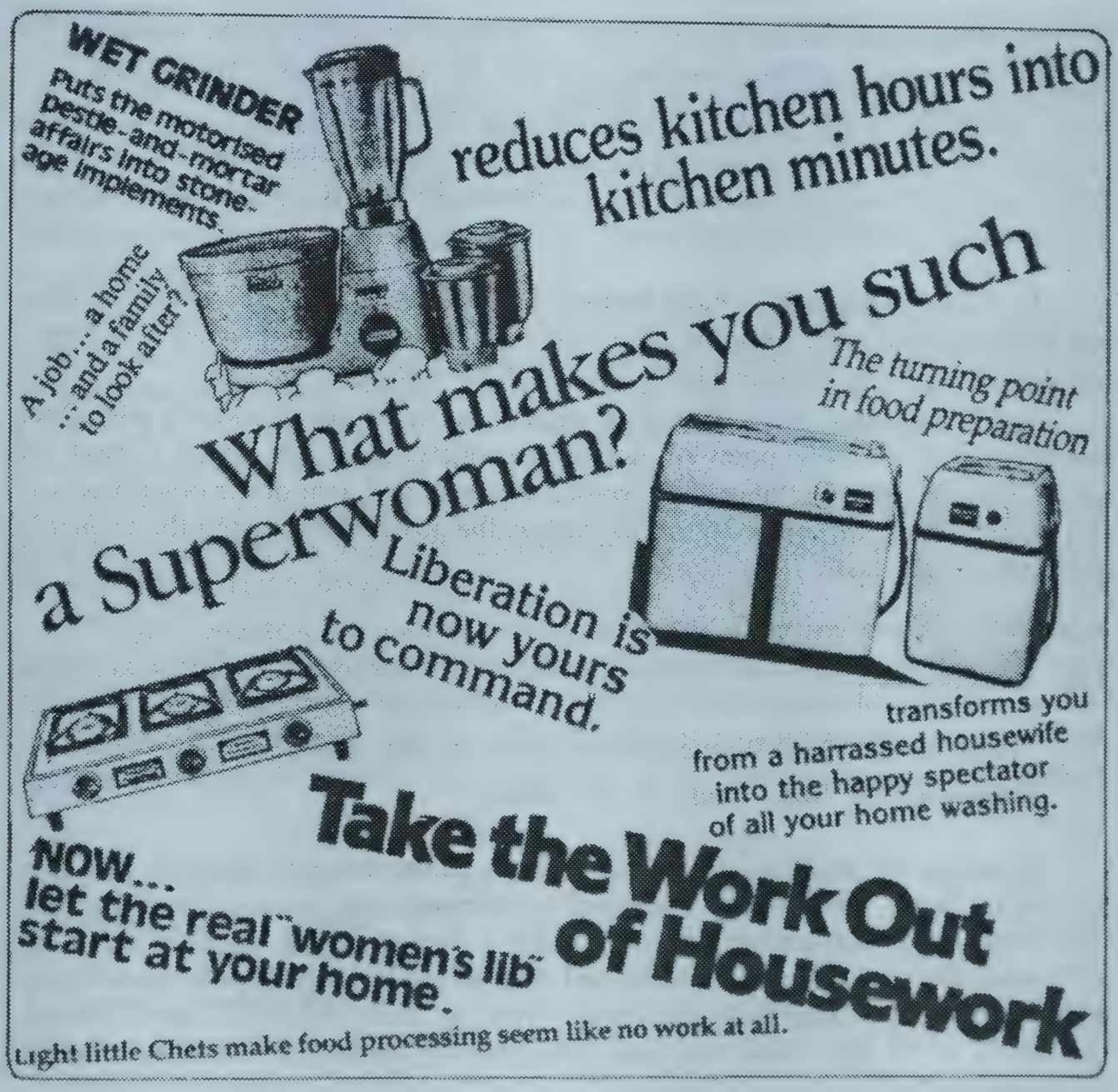

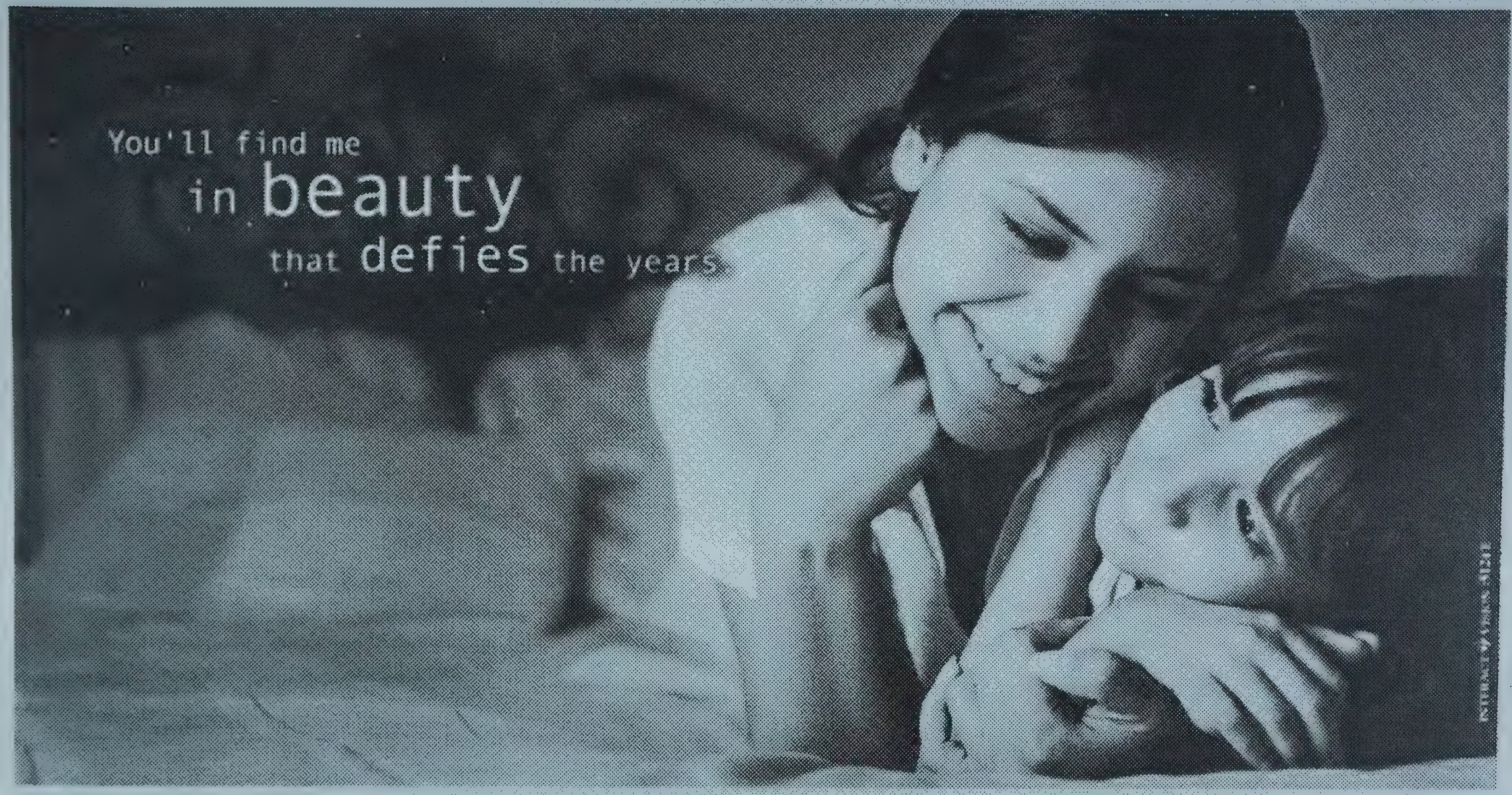

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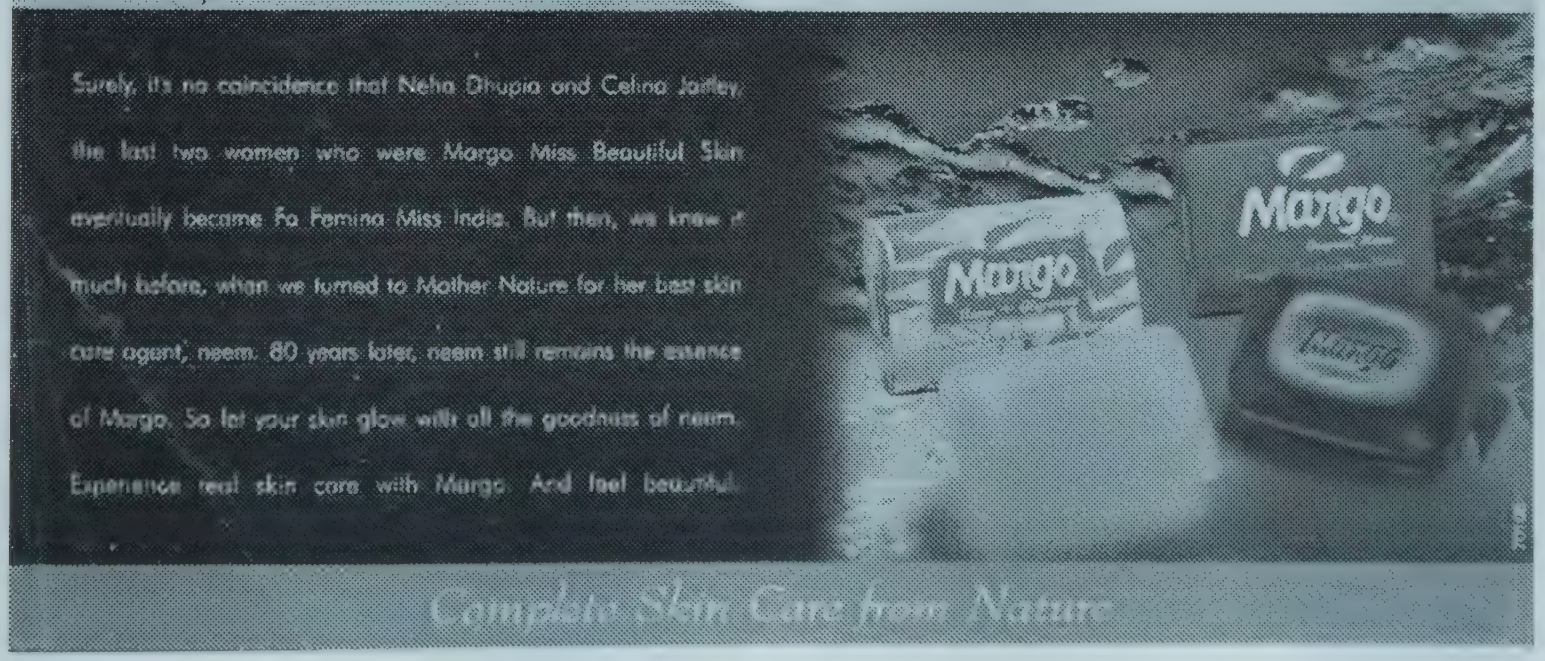
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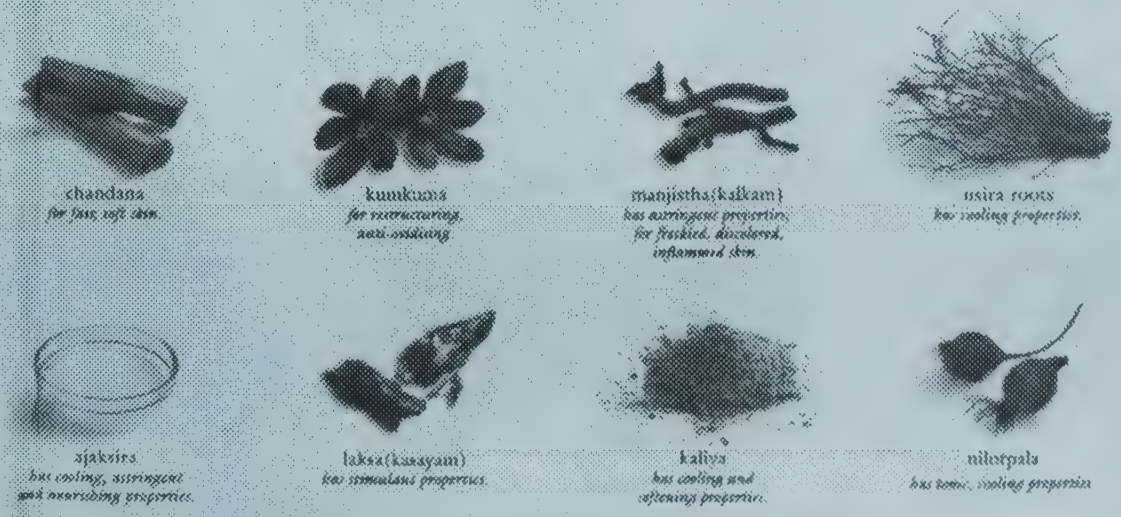
Fair & Lovely
FAIRNESS CREAM



Curbing Immorality

THE INDECENT REPRESENTATION of Women (Prohibition) Bill, 1986, introduced by Margaret Alva in the Rajya Sabha on August 20, 1986, seeks to prohibit indecent representation of a woman in advertisements or publications, writings, paintings, figures, etc. The law on obscenity as it stands today is codified in Sections 292, 293 and 294 of the Indian Penal Code though it has had no effect on the growth of indecent representation of women in this country. The essential features of the new Bill are to prohibit depiction of the figure of women or any part thereof in any manner which will corrupt public morality. Offences under the Act are made punishable with two years imprisonment and a fine of two thousand rupees on first conviction. Subsequent convictions will attract a higher punishment.

The Bill also bans production, hiring, distribution and circulation by post of any obscene literature depicting women. However, it allows representation of figures in the interest of science, literature, art or learning, or other objects which are kept or used for religious purposes including ancient monuments, idols or films. To make implementation of these rules an effective deterrent, the Bill empowers any Gazetted Officer authorised by the State Government, to enter and search all premises in which he believes an offence under this Act is being committed. The said officer can seize any advertisement or literature which contravenes the provisions of this Act. He can also examine any record, register or document found in these premises and seize them if he believes that they may furnish evidence of an offence punishable under this Act. However, the Bill provides that no officer will make an entry into private dwellings without a warrant. And where any officer seizes such articles, he shall inform the nearest magistrate and take orders for their custody.

Under the new legislation mooted by Alva, where an offence is committed by a company, every person who is in charge and responsible for the company shall be held guilty of the offence and shall be liable to be proceeded against and punished accordingly. However, if the person in charge of the company proves that the offence was committed by the company without his knowledge or that he had exercised all diligence to prevent the offence, he shall not be liable. The

Margaret Alva

Act makes a provision that offences under it shall be bailable and cognizable although it specifically lays down that no suit shall lie against the Central Government or any State Government for anything which is done in good faith or intended to be done under this Act. Finally, this Act will come into force only if and when ratified or modified by Parliament.

APPENDIX II

GROWING SATELLITE CHANNELS AND EXPANDING DOORDARSHAN NETWORK

Liberalization of the airwaves has resulted in a proliferation of satellite television channels in India. Doordarshan began telecast on as many as 13 channels on Independence day, 1994 making available at least 25 channels for the viewers to choose from. They include CNN, BBC, Star Plus, Prime Sports, V, Zee, Jain, Sun, Asianet and ATN. Some others are in the offing too.

Some analysts predict that as many as 50 channels might be broadcasting by 1995 when new satellites like APSTAR-2, Panam-Sat, Asia Sat-2 and INSAT-2C will be launched.

The enlarged Doordarshan telecast meant that for the first time, it brought individual kendras on the satellite networks, with each channel being up linked from individual kendras instead of from Delhi.

Primary channel (DDI) continues to remain the only fully terrestrial channel all over the country. DD2 is being telecast terrestrially from 15 kendras that include the four metros of Delhi, Bombay, Calcutta and Madras and Lucknow, Bangalore, Hyderabad, Chandigarh, Cuttak, Bhopal, Ahmedabad, Patna, Thiruvananthapuram, Jaipur and Jalandhar.

The number of Indian homes with TVs is estimated to be about 44 million by the end of 1994 and this is growing at the rate of 10 percent annually.

Doordarshan, with its present network of 696 transmitting stations of various capacities. Thirty-two programme production centers and nearly 21,000 employees is one of the largest broadcasters in the world. Its signals cover 67.8 percent of land area and are accessible to 85.1 percent of the population, as on I January 1995. Out of a rural population of 627 million, 110 million viewers were hooked to Doordarshan.

The advertisement code of Doordarshan and All India Radio was amended in March, 1994 allowing advertisements relating to jewellery, precious stones, approved mutual funds, foreign banks including financial services, matrimonial agencies, astrologists, numerologists and manufacturers of hair-dye.

Cable Television (Regulation Bill)

About 75,000 operators are estimated to cater to 10 million homes wired by cable across the nation. The Government on 29 September 1994 promulgated the Cable Television (Regulation) Ordinance which was later passed as the Law, legitimizing the cable business and making the operators more accountable. The Bill made it mandatory for cable operators to be citizens of the country and restricted foreign equity in such networks to 49 per cent.

The Bill also provided for compulsory transmission of two Doordarshan satellite channels, and empowered the competent authority to prohibit transmission of certain programmes in the public interest. The Bill

provided for registration of the existing cable operators within 90 days, and made the operation of non-registered cable networks an offence. It provided for the cable operators adhering to prescribed programme and advertisement code and maintaining a register.

PRESS COUNCIL GUIDELINES FOR REPORTING COMMUNAL INCIDENTS

The Press Council of India, while keeping in view that India is a country with a vastly diverse and differing range of languages, communities, regions and also with varying degree of economic prosperity suggested that the Press, in order to achieve national unity, should emphasize those aspects of the national life which underline the common features of diverse faiths and religions and subordination of sectional interests to national unity and integrity. The Council was, however, emphatic that the writings, which merely set forth or explain the grievances of a community, be it in any field social, political or economic and are meant to ventilate the grievances of a particular linguistic group of regions should not be considered communal. The Press Council laid down the following guidelines as offending against journalistic proprieties and ethics:

1. Distortion or exaggeration or facts or incidents in relation to communal matters or giving currency to univerified rumours, suspicions or inferences as if they were facts and base their comments on them.

2. Employment of intemperate or unrestrained language in the presentation of news or views, even as a piece of literary flourish or for the purpose of rhetoric or emphasis.

3. Encouraging or condoning violence even in the face of provocation as a means of obtaining redress of grievances whether the same be genuine of not.

4. While it is the legitimate function of the press to draw attention to the genuine and legitimate grievances of any community with a view to having the same redressed by all peaceful, legal and legitimate means, it is improper and a breach of journalistic ethics to invent grievances, or to exaggerate real grievances, as these tend to promote communal ill-feeling and accentuate discord.

5. Scurrilous and untrue attacks on communities, or individuals, particularly when this is accompanied by charges, attributed misconduct to them, as due to their or of a particular community or caste.

6. Falsely giving a communal colour to incidents which might occur in which members of different communities happen to be involved.

7. Emphasizing matters that are apt to produce communal hatred or ill-will, or fostering feelings of distrust between communities.

8. Publishing alarming news which are in substance untrue or make provocative comments on such news or even otherwise calculated to embitter relations between different communities or regional or linguistic groups.

9. Exaggerating actual happenings to achieve sensationalism and publication of news which adversely affect communal harmony with banner headlines or in distinctive types.

10. Making disrespectful, derogatory or insulting remarks on or reference to the different religions or faiths, or their founders.

SUGGESTED BASIC GUIDELINES FOR PROGRAMMING AND ADVERTISING CONTENT OF TRANSNATIONAL BROADCASTS

The Group was aware of the limitations imposed by the fact that legislation even if feasible would not succeed in serving the objective of ensuring respect for national sensitivities.

Moreover, film, television and other audio visual entertainment reflect the temper of each society, and uniformity of perceptions is not possible.

Therefore, the main responsibility of ensuring observance of principles should be on each country and its media organizations.

The suggestions appearing below have been formulated with a view to making transnational audiovisual materials more acceptable and mutually beneficial. Most of these aspects are already contained in the broadcasting codes of almost all nations, but are sometimes rejected when transmitting broadcast material to other countries:

1. Expansion of intellectual horizons in social, economic, scientific, cultural and industrial fields with a view to enhancing global understanding and mutual prosperity.
2. Encouraging concepts of democracy, peace and cooperation as well as human values.
3. Avoiding the glorification of crime, violence and obscenity.
4. Recognizing and projecting the family as the basic unit of society and inculcating a sense of love and dignity to embrace all ages and both sexes.
5. Promoting, with special care, the healthy development of children and youth as responsible and effective citizens of the future.
6. Creating an atmosphere of understanding, respect and tolerance towards all religions, cultures, languages, nationalities and ethnic groups and eschewing condescending attitudes based on ignorance, prejudice or mis-information.
7. Preserving general health and environment by discouraging hazardous products and habits.

A consensual approach to these guidelines could be promoted through regional and national broadcasting and advertising organizations. Since a large number of Radio and Television professionals are members of these organisations, their support could help change the media environment.

To achieve the objective, the following operational strategy is recommended:

(a) Involve apex bodies like Asian Broadcasting Union, Asia Pacific Broadcasting Union, SAARC, International Association of Advertisers, etc.

(b) Promote wider appreciation of the issues with the help of all the social and cultural organizations active in the region.

(c) Disseminate available research findings on social and economic impact of media and if adequate resources can be mobilized, undertake fresh research on the impact of transnational media on Asian Societies, especially on women and children.

(d) Communicate these guidelines to radio and television organisations, advertising associations, consumer movements, mass communication institutes, media critics, etc.

(e) Initiate suitable action through AMIC for a continuing dialogue with relevant organisations to secure their advice, commitment and assistance.

These guidelines were formulated at the Seminar on Legal and Regulatory Aspects of Satellite Broadcasting held at New Delhi on 21-23 October, 1993, organized jointly by AMIC and the Broadcast Engineering Society of India.

MONITORING MECHANISMS TO PROMOTE ETHICAL STANDARDS IN MEDIA

The AMIC and the Faculty of Communication Arts of Chulalongkom University jointly organised a three-day seminar on Media Monitors in Asia at Bangkok from 20 June to 1 July 1994. Among the conclusions that the seminar arrived at were recommendations on monitoring mechanisms to promote ethical standards in the media.

Statement of Recommendations

The Role of Media Monitoring Mechanisms in Promoting Ethical Standards: The multiplicity of media monitoring mechanisms at three levels are, namely: (a) statutory/official bodies, (b) trade organizations, and (c) public interest groups. It is recommended that media monitoring mechanisms should be democratic, representative and autonomous.

One of the functions of the media is to promote a competitive environment and thus prevent monopolistic tendencies by government and private enterprises. Whenever there is a possibility of conflict between media ownership and commercial interests, appropriate mechanisms should be put in place to ensure that media freedom does not suffer.

Media monitoring mechanisms should be continually updated and strengthened in terms of training, research and resource inputs with the view of upholding and promoting ethical standards.

Regional organizations should be encouraged to carry out comparative research on media ethics in the various countries of Asia. The output of such research should widely publicized.

International linkages and information exchanges should be pursued among media monitoring bodies where ever possible. These activities should provide a basis for agreement on regionally acceptable ethical standards and for updating and strengthening capabilities for media monitoring.

Transnational producers in the media should encouraged to follow regionally acceptable standards of ethics on issues such as violence, horror and sex.

Appropriate regional organizations should compile and circulate a recommended framework drawn from codes of ethics from various countries and invite communication practioners to define the framework in operational and actionable terms within their national contexts.

BROADCASTING CODE GOVERNING ALL INDIA RADIO

We recognize the immense power of Radio and Television for both good and evil and the solemn responsibilities this places upon all broadcasters.

We believe, there, that the following cardinal principles should be enshrined in the policy and practice of all Broadcasting and Television organizations :

- To ensure the objective presentation of news and fair and unbiased comment;
- To promote the advancement of education & culture.
- To raise and maintain high standards of decency and decorum in all programmes.
- To provide programmes for the young which, by variety and content, will inculate the principles of good citizenship;
- To promote communal harmony, religious tolerance and international understanding;
- To treat controversial public issues in an impartial and dispassionate manner;
- To respect human rights and dignity.

(This code was adopted by the Fourth Asian Broadcasters' Conference convened at Kuala Lampur in 1962 and to which All India Radio was a party)

CODE OF ADVERTISING PRACTICE OF THE ADVERTISING STANDARDS COUNCIL OF INDIA

Chapter – I

To ensure the Truthfulness and Honesty of Representations and claims made by Advertisements and to Safeguard against Misleading Advertisements

1. Advertisements must be truthful. All descriptions, claims and comparisons which relate to matters of objectively ascertainable fact should be capable of substantiation. Advertisers and advertising agencies

are required to produce such substantiation as and when called upon to do so by The Advertising Standards Council of India.

2. Where advertising claims are expressly stated to be based on or supported by independent research or assessment, the source and date of this should be indicated in the advertisement.
3. Advertisements should not contain any reference to any person, firm or institution without due permission; nor should a picture of any generally identifiable person be used in advertising without due permission.
4. Advertisements shall not distort facts nor mislead the consumer by means of implications or omissions. Advertisements shall not contain statements or visual presentations which directly or by implication or by omission or by ambiguity or by exaggeration are likely to mislead the consumer about the product advertised or the advertiser or about any other product or advertiser.
5. Advertisements shall not be so framed as to abuse the trust of consumers or exploit their lack of experience or knowledge.

No advertisement shall be permitted to contain any claim so exaggerated as to lead to grave or widespread disappointment in the minds of consumers. For example :

(a) Products shall not be described as 'free' where there is any direct cost to the consumer other than the actual cost of any delivery, freight or postage. Where such costs are payable by the consumer a clear statement that this is the case shall be made in the advertisement.

(b) Where a claim is made that if one product is purchased another product will be provided 'free', the advertiser is required to show as and when called upon by The Advertising Standards Council of India that the price paid by the consumer for the product which is offered for purchase with the advertised incentive is no more than the prevalent price of the product without the advertised incentive.

(c) Claims which use expressions such as 'Up to five years' guarantee' or 'Prices from as low as Y' are not acceptable if there is a likelihood of the consumer being misled either as to the extent of the availability or as to the applicability of the benefits offered.

(d) Special care and restraint has to be exercised in advertisements addressed to those suffering from weakness, any real or perceived inadequacy of any physical attributes such as height or bust development, obesity, illness, impotence, infertility, baldness and the like to ensure that claims or representations, directly or by implication, do not exceed what is considered prudent by generally accepted standards or medical practice and the actual efficacy of the product.

(e) Advertisements inviting the public to invest money shall not contain statements which may mislead the consumer in respect of the security offered, rates of return or terms of amortization; where any of the foregoing elements are contingent upon the continuance of or change in existing conditions or any other assumptions, such conditions or assumptions must be clearly indicated in the advertisements.

(f) Advertisements inviting the public to take part in lotteries or prize competitions permitted under the law or which hold out the prospects of gifts shall state clearly all material conditions so as to enable the consumers to obtain a true and fair view of their prospects in such activity. Further, such advertiser shall make adequate provisions for the judging of such competitions, announcement of the results and the fair distribution of prizes or gifts according to the advertised terms and conditions within a reasonable period of time. With regard to announcement of results, it is clarified that the advertiser's responsibility under this section of the Code is discharged adequately if the advertiser publicizes the main result in the media used to announce the competition as far as is practicable, and advises the individual winners by post.

6. Obvious untruths or exaggerations intended to amuse or to catch the eye of the consumer are permissible, provided that they are clearly to be seen as humorous or hyperbolic and not likely to be understood as making literal or misleading claims for the advertised product.

Chapter – II

To Ensure that Advertisements are not offensive to Generally Accepted Standards of Public Decency.

Advertisements should contain nothing indecent, vulgar or repulsive which is likely, in the light of generally prevailing standards of decency and propriety, to cause grave or widespread offence.

Chapter – III

To safeguard against the Indiscriminate Use of Advertising in Situations or for the Promotion of Products which are Regarded as Hazardous to Society or to Individuals to a degree or of a type which is Unacceptable to Society at Large.

1. No advertisements shall be permitted which :

a) Tends to incite people to crime or to promote disorder and violence or intolerance.

b) Derides any race, caste, colour, creed or nationality.

c) Presents criminality as desirable or directly or indirectly encourages people – particularly children – to emulate it or conveys the modus operandi of any crime.

d) Adversely affects friendly relations with a foreign State.

2. Advertisements addressed to children shall not contain anything, whether in illustration or otherwise, which might result in their physical, mental or moral harm or which exploits their vulnerability. For example, no advertisement :

a) Shall encourage children to enter strange places or to converse with strangers in the effort to collect coupons, wrappers, labels or the like.

b) Should depict children leaning dangerously outside windows, over bridges or climbing dangerous cliffs and the like.

c) Should show children climbing or reaching dangerously to reach products or for any other purpose.

d) Should show children using or playing with matches or any inflammable or explosive substance; or playing with or using sharp knives, guns or mechanical or electrical appliances, the careless use of which could lead to their suffering cuts, burns, shocks or other injury.

e) Shall feature minors for tobacco or alcohol based products.

3. Advertisements shall not, without justifiable reason, show or refer to dangerous practices or manifest a disregard for safety or encourage negligence.

4. Advertisements should contain nothing which is in breach of the law, or omit anything which the law requires.

5. Advertisements shall not propagate products, the use of which is banned under the law.

Chapter-IV

To Ensure that Advertisements Observe Fairness in Competition such that the Consumer's Need to be Informed on Choices in the Market-place and the Canons of Generally Accepted Competitive Behaviour in Business are both Served

1. Advertisements containing comparison with other manufacturers or suppliers or with other products, including those where a competitor is

named, are permissible in the interests of vigorous competition and public enlightenment, provided:

(a) It is clear what aspects of the advertiser's product are being compared with what aspects of the competitor's product.

(b) The subject matter of comparison is not chosen in such a way as to confer an artificial advantage upon the advertiser or so as to suggest that a better bargain is offered than is truly the case.

(c) The comparison are factual, accurate and capable of substantiation.

(d) There is no likelihood of the consumer being misled as a result of the comparison, whether about the product advertised or that with which it is compared.

(e) The advertisement does not unfairly denigrate, attack or discredit other products, advertisers or advertisements directly or by implication.

2. Advertisements shall not make unjustifiable use of name or initials of any other firm, company or institution, nor take unfair advantage or the goodwill attached to the trade mark or symbol of another firm or its product or the goodwill acquired by its advertising campaign.

3. Advertisements shall not be so similar to other advertisements in general layout, copy, slogans, visual presentations, music or sound effects as to be likely to mislead or confuse consumers.

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